

ONTARIO HIGH SCHOOL ENGLISH COMPOSITION



AUTHORIZED BY
THE MINISTER OF EDUCATION FOR ONTARIO

PRICE 18 CENTS

TORONTO
THE COPP CLARK COMPANY LIMITED

K. P. Ford.

Wallis .

Cunningham 2, 1, 1.

H. Haupten 2, 2, 1.

Mair -

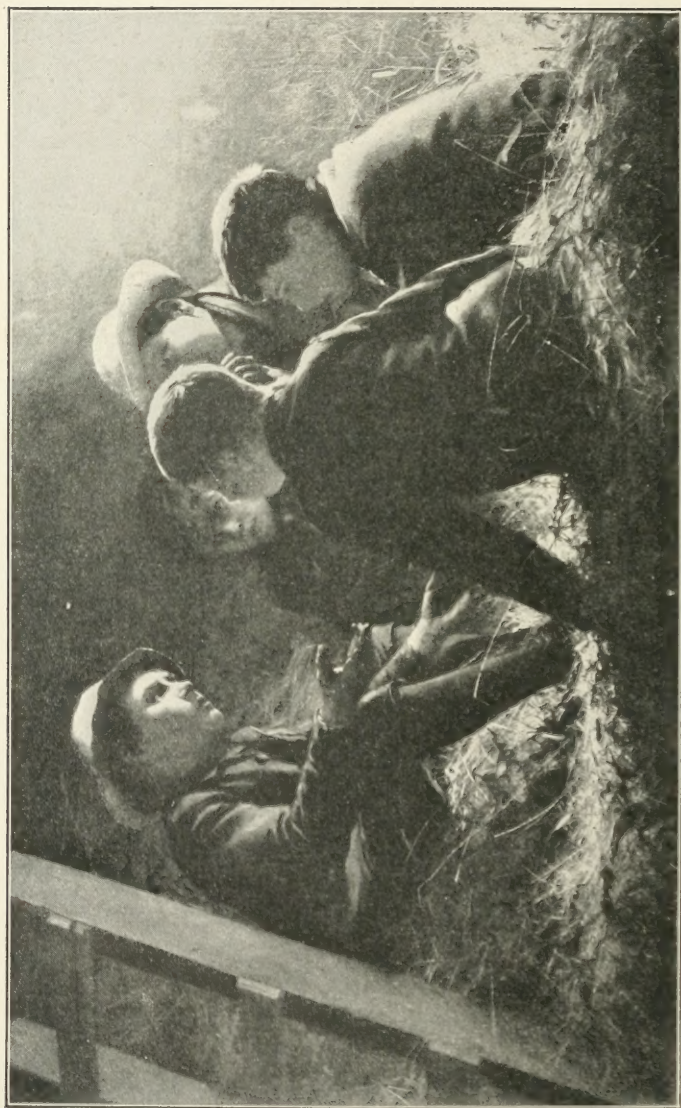
Cook - 2, 1, 1.

Marguerite - 2, 2.

Dunfer. - 2, 1, 2,

Mackenzie - 2, 1, 2,

**ONTARIO
HIGH SCHOOL ENGLISH COMPOSITION**



THE STORY.—G. A. Reid

ONTARIO HIGH SCHOOL ENGLISH COMPOSITION

BY

O. J. STEVENSON, M.A., D. PAED.

LECTURER ON METHODS IN ENGLISH, FACULTY OF EDUCATION
UNIVERSITY OF TORONTO

AND

H. W. IRWIN, B.A.

INSTRUCTOR IN ENGLISH, OAKWOOD HIGH SCHOOL, TORONTO



AUTHORIZED BY THE MINISTER OF EDUCATION FOR ONTARIO

TORONTO
THE COPP, CLARK COMPANY, LIMITED

Copyright, Canada, 1913, by
THE MINISTER OF EDUCATION FOR ONTARIO

PREFACE

The High School English Composition is intended as a text-book for use in the Lower Schools of the High and Continuation Schools. But, although the treatment is elementary, it covers the whole course in Composition, and may, therefore, be used as a basis of review in the Middle School also.

As the plan and method of treatment here followed is different from that found in most text-books on Composition, a word of explanation may be necessary.

In most Composition text-books each division of the subject is dealt with fully before another division is taken up. In this book, however, the material has been arranged according to what is sometimes known as the "spiral" method. The simpler points in paragraphing, sentence-structure, etc., are presented side by side in the earlier chapters, and the lessons are arranged in the order of increasing difficulty. The advantages of this spiral method of treatment are that the lessons are graded in difficulty, and that it is possible for the pupil to cover the different divisions of the subject in an elementary way during the first year. In this way a suitable course is provided for the pupil who is able to remain only one year at school.

The book is divided into two parts : Part I for the first year, and Part II for the second.

Part I deals with the elements of punctuation and form ; the choice and use of words ; the structure of the sentence, the paragraph, and the whole essay ; and also with the principles of simple narration, exposition, description, and argument.

Part II deals chiefly with qualities of style, figures of speech, and with the more complex forms of composition. At the close of Part II a chapter has been added which contains a brief summary of the rhetorical principles that are treated in the preceding chapters.

It has been thought best to divide the material into chapters and sections. In general, each chapter in Part I treats of subject-matter, form, diction, paragraph-structure, sentence-structure, oral composition, and the study of a picture. In Part II also an attempt has been made to follow a definite plan in the arrangement of the material.

In using the High School Composition as a text-book with his classes, it will be well for the teacher to bear in mind the following points:

1. Some of the sections may be covered in a single lesson, but many sections contain material for a number of lessons.
2. In some sections the work provided is elementary, and having regard to the attainments of his class, the teacher will, of course, exercise his judgment as to what parts, if any, may be omitted.
3. The text-book throughout has been prepared for the pupil, and the teacher again will decide for himself how much additional work should be taken up.

CONTENTS

PART I

CHAPTER I

	PAGE
1. Planning and Writing a Story	1
2. Capitals and Punctuation	7
3. Divisions between Sentences	10
4. Choice of Words	13
5. Oral Narration : Colloquial Language	15
6. A Picture : "Home After the First Voyage"	17

CHAPTER II

7. Simple Explanation	19
8. The Paragraph : Unity in	23
9. Punctuation : The Comma	26
10. The Incomplete Sentence	29
11. Oral Composition : Planning a Speech	31
12. A Picture : "Breaking the Road"	35

CHAPTER III

13. Simple Description	36
14. The Indefinite and the Inaccurate Use of Words	40
15. The Loosely Constructed Sentence	45
16. The Paragraph : The Topic Sentence	47
17. Oral Description: Addressing the Audience	50
18. A Picture : "Oversleeping"	53

CHAPTER IV

19. Business Letters	56
20. Variations in the Form of Business Letters	60
21. Friendly Letters	62
22. Narration : Conversation	64
23. Direct and Indirect Narration	69
24. Punctuation : The Semicolon, the Colon, and the Dash	72
25. The Paragraph : Coherence	76
26. Oral Narration : The Speaker's Voice	82
27. A Picture : "Putting in the Finishing Touches"	87

CHAPTER V

28. Exposition	88
29. Common Errors in Grammar	92
30. Sentence Unity	94
31. The Paragraph : Emphasis	99
32. Oral Composition : How to Secure Emphasis	103
33. A Picture : "The Maids of Honour"	106
34. The Point of View, and the General Image.	108
35. Order of Words to Promote Clearness	114
36. Repetition of Words	117
37. The Paragraph : Transition	120
38. Oral Composition : Holding Attention	123
39. A Picture : "The End of the Day"	126

CHAPTER VI

	PAGE
40. The Body of the Business Letter	129
41. The Body of the Personal Letter	131
42. Social Correspondence	136
43. Simple Argument	138
44. Words : Brevity	142
45. Incorrect Usages	145
46. Emphasis in the Sentence	150
47. The Procedure of Debate	154
48. A Picture : "The Gleaners"	158

PART II

CHAPTER VII

49. Narration : Interest in	160
50. Changes of Tense	164
51. Ambiguity	168
52. Long and Short Sentences	170
53. Oral Composition : Oratory	174
54. A Picture : "The Ghost Story"	176

CHAPTER VIII

55. Exposition : (continued)	178
56. Ellipsis	182
57. Periodic and Loose Sentences	184
58. Punctuation : Divided Usage	188
59. Oral Exposition	191
60. A Picture : "The Armada in Sight"	194

CHAPTER IX

61. Varieties of Description	198
62. Appropriate Words	204
63. Uses of the Participle and the Gerund	206
64. Parallel Construction	210
65. Oral Composition : Vividness, Picturesqueness	214
66. A Picture : "Portrait of George Gisze"	217
67. Descriptive Narrative	218
68. Hackneyed and Pretentious Expressions	224
69. Figures of Speech : Simile, Metaphor, Metonymy, Synecdoche	227
70. Melody and Harmony	231
71. Oral Composition : Exposition	234
72. A Picture : "The Old Téméraire"	238
73. Exposition by Narration and by Description	239
74. Propriety and Precision in Diction	243
75. Variety in the Paragraph	246
76. Coherence in the Sentence	249
77. Oral Composition : Emphasis	252
78. A Picture : "The Adoration of the Magi"	255

CHAPTER X

79. Argumentation and Exposition	257
80. The Planning of an Argumentative Essay	262
81. Figures of Speech (continued)	264
82. Simple Language and Idiomatic Expressions	267
83. Oral Argument : Persuasion	271
84. A Picture : "A Reading from Homer"	277
85. Summary : The Whole Composition, the Paragraph, and the Sentence	280

ONTARIO HIGH SCHOOL ENGLISH COMPOSITION

PART I

CHAPTER I

I. PLANNING A STORY

Read the following story :

THE BONDSMAN AND THE KING

James the Fifth had a custom of going about the country disguised as a private person in order that he might hear complaints which might otherwise not reach his ears. When James travelled in disguise he used a name which was known only to some of his principal nobility and attendants. He was called the Goodman (the tenant, that is) of Ballengiech. Ballengiech is a steep pass which leads down behind the Castle of Stirling.

Once upon a time, King James, being alone and in disguise, fell into a quarrel with some gypsies or other vagrants, and was assaulted by four or five of them. This happened to be very near the Bridge of Cramond ; so the king got on the bridge, which, as it was high and narrow, enabled him to defend himself with his sword against the number of persons by whom he was attacked.

There was a poor man threshing corn in a barn near by, who came out on hearing the noise of the scuffle, and seeing one man defending himself against numbers, gallantly took the king's part with his flail, to such good purpose that the gypsies were obliged to fly. The countryman then took the man into the barn, brought him a towel and water to wash the blood from his face and hands, and finally walked with him a little distance toward Edinburgh, in case he should again be attacked.

On the way, the king asked his companion what and who he was. The labourer answered that his name was John Howieson, and that he was a bondsman on the farm of Braehead, near Cramond, which belonged to the king of Scotland. James then asked the poor man if there was any wish in the world which he would particularly desire should be gratified; and honest John confessed that he should think himself the happiest man in Scotland were he but proprietor of the farm on which he wrought as labourer. He then asked the king who he was, and James replied, as usual, that he was the Goodman of Ballengiech, a poor man who had a small appointment about the palace; but he added that, if John Howieson would come to see him on the next Sunday, he would endeavour to repay his manifold assistance, and, at least, give him the pleasure of seeing the royal apartments.

John put on his best clothes, as you may suppose, and, appearing at a postern gate of the palace, inquired for the Goodman of Ballengiech. The king had given orders that he should be admitted; and John found his friend, the goodman, in the same disguise which he had formerly worn. The king, still preserving the character of an inferior officer of the household, conducted John Howieson from one apartment of the palace to another, and was amused with his wonder and remarks.

At length James asked the visitor if he should like to see the king; to which John answered that nothing would delight him so much, if he could do so without giving offence. The Goodman of Ballengiech, of course, undertook that the king would not be angry. "But," said John, "how am I to know his grace from the nobles who will be all about him?" "Easily," replied his companion; "all the others will be uncovered—the king alone will wear his hat."

So speaking, King James introduced the countryman into a great hall, which was filled by the nobility and officers of the crown. John was a little frightened and drew close to his attendant, but was still unable to distinguish the king. "I told you that you should know him by his wearing his

hat," said his conductor. "Then," said John, after he had again looked around the room, "it must be either you or me, for all but us two are bareheaded."

The king laughed at John's fancy ; and, that the good yeoman might have occasion for mirth also, he made him a present of the farm at Braehead, which he had wished so much to possess.—*Sir Walter Scott*

Before we begin to write a story we must decide whether it is better to tell it in the first person, as if we had taken some part in the action, or in the third person, as if we had had no part in it. Is the foregoing story told in the first, or in the third, person ?

We must in the next place plan the story,—in other words, we must decide what material we intend to make use of, and in what order the incidents are to be related. As a general rule, all the details relating to the same incident are grouped together into one division of the story. This division is known as a **paragraph**. In planning a story, then, we must :

1. Write down the subject of each paragraph, and make a note of the details that we intend to include in it.

2. See that the paragraph headings are so arranged that the incidents in the story follow one another naturally.

If you examine the foregoing story you will find that the plan is as follows :

THE BONDSMAN AND THE KING

1. The king in disguise
2. His fight with the gypsies
3. The rescue
4. The promise of reward
5. The visit to the palace
6. The bondsman's wish to see the king
7. The assembly in the palace hall
8. The king's generosity

Now examine this plan and you will notice that, in each paragraph, the writer includes only such points as have a direct bearing upon his story. He could not omit any of the details about the king's disguise, the fight with the gypsies, John Howieson's desire for the farm, or the visit to the palace, without spoiling his narrative; and on the other hand, if he were to go out of his way to tell us about the cause of the quarrel with the gypsies, or to describe the farm or the king's palace, we should agree that these details were quite unnecessary, for they have no direct connection with the main subject of the story.

You will notice also that in the opening paragraphs the writer introduces us at once to the main character, and gives us an idea as to the time and place at which this incident occurred. After this preliminary information is given, the various minor incidents are related in the order of time in which they took place.—the countryman's help, his visit to the castle, his meeting with the king, and, finally, his reward. This is the usual order of arrangement in telling a story.

Taking the foregoing passage as a model, we may now sum up the main points to be observed in writing a story :

1. *Decide whether it should be written in the first or in the third person.*

2. *Select only such details as have a direct bearing on the story, and group into paragraphs those which are closely related.*

3. *In the opening paragraph, give the necessary introductory information as to time, place, circumstances, and characters.*

4. *Arrange the paragraphs in their proper order, which is usually the order of time in which the various incidents have taken place.*

EXERCISE I

Draw up a plan for a story on one topic in each of the following groups :

- (a) Horatius
 Rip Van Winkle
 The Pied Piper of Hamelin
 The Great Stone Face
 Hervé Riel
- (b) When Our House Took Fire
 How We Won the Race
 The Snowball Fight
 A Brave Rescue
 An Adventure in the Woods
 "I once met with a serious accident "

WRITING THE STORY

You have already drawn up plans for stories on at least two of the subjects given in Exercise 1. Select the subject upon which you think you can write best ; refer to your plan and write a story, a page or a page and a half of foolscap in length.

You should first write a rough draft of your story in your work book. In writing the rough draft do not spend too much time in attempting to secure accuracy of expression. If you cannot think of the best word to express a particular shade of meaning, leave a blank, or use another word in the meantime, and go on with your story.

In making paragraph divisions you should at the outset follow your plan. Sometimes, however, while you are engaged in writing your composition, new ideas will occur to you, and you may find that you can improve your story by modifying your original plan.

When your rough draft has been completed, read it over to see that your story is properly planned, and that you have not left out any important details. You are now ready to rewrite it in your composition exercise book, making the necessary corrections as you go along.

But you must see to it that your story is finally transferred to your composition book in satisfactory form. It is important, for example, that your title should be correctly written and placed. Notice how the following titles are printed:

A Tale of Two Cities
Dombey and Son
Anne of Green Gables
Three Men in a Boat

Do all the words in these titles begin with capital letters? If not, when and why are small letters used? Examine the placing of the title in any book you have at hand. In what part of the line is it printed? Is the space between the title line and the first line the same as that between the first line and the second? If you have examined carefully, you should arrive at the following conclusions:

1. That the first word and the most important of the other words of a title should be written with initial capitals.

2. That less important words, such as prepositions, conjunctions, and articles, should be written with small letters, except when they begin the title.

3. That the title should be written in the middle of the first line of the page, and that a considerable space should be left between the title line and the first line of your essay.

Furthermore, your whole story consists of several paragraphs. How are you to indicate where one paragraph ends and the next begins? Examine the form of the first,

and of several following, paragraphs in any book. Does any paragraph begin on the last line of the preceding paragraph? At what part of the line does the first line of the opening paragraph begin? Where does the first line of each of the succeeding paragraphs begin? You find that :

1. Every paragraph must begin on a new line.
2. The first line of the opening paragraph properly begins at the margin.
3. The first line of each succeeding paragraph begins a short distance away from the margin to indicate to the eye the paragraph divisions.

This is called the **indentation of the paragraph**.

You have already noticed that the important words of your title should be written with initial capitals. But within the paragraph you have smaller divisions, called sentences. Note that each of these, too, must begin with a capital letter.

After your story is rewritten, you should, before handing it in, read it over once more, in order to make final corrections. In so doing examine it carefully with respect to the following points :

1. Is the title properly placed? Do the important words in it begin with capitals?
2. Are the paragraphs indented? Does each paragraph deal with only one division of the story?
3. Does each sentence begin with a capital letter?

2. CAPITALS AND PUNCTUATION

Uses of Capitals. We have already noticed that each sentence must begin with a capital, and that the first word and other important words in a title are to be written with capitals. Are these the only cases in which capital letters should be used? Examine the following :

1. In that same village, there lived, many years since, a simple, good-natured fellow, of the name of Rip Van Winkle.

2. Whoever has made a voyage up the Hudson, must remember the Kaatskill Mountains.

3. Poor Rip sighed, "My very dog has forgotten me."

In the first two sentences we find that the proper names are written with capitals. In the third, the quoted statement, "My very dog has forgotten me," begins with a capital.

We may then sum up the rules that we have learned thus far, for the use of capitals, as follows :

Capitals must be employed :

1. In the important words of a title.
2. At the beginning of every sentence.
3. In all proper names.
4. At the beginning of a direct quotation, if it forms a sentence.

Quotation Marks. Examine once more the third sentence in the preceding examples, and notice how the quoted statement is marked off from the rest of the sentence. You will observe that besides beginning with a capital it is :

1. Inclosed in quotation marks.
2. Preceded by a comma. (As we shall see later, in some sentences other punctuation marks are used in place of the comma.)

The Close of the Sentence. Let us consider, in the next place, what marks are used to indicate the close of the sentence. Notice the following examples :

1. The unlucky Rip was at last routed by his wife.
2. Tell me your name, my good woman.
3. Does nobody know poor Rip Van Winkle ?
4. A spy ! A refugee ! Away with him !

These expressions differ in form, and we find that the punctuation at the close of the sentence varies according to the form in which the thought is expressed. We must use :

1. A period at the end of every assertive or imperative sentence.
2. An interrogation point after every direct question.
3. An exclamation mark after every sentence, or part of a sentence, expressive of very strong feeling.

The Hyphen and the Apostrophe. Two other marks, the hyphen and the apostrophe, must be carefully used. Observe how they are employed below :

1. Rip was a simple, good-natured man, and an obedient, hen-pecked husband.
2. On nearer approach to him, he was still more surprised at the stranger's appearance.

You will notice that the **hyphen** is used:

1. To separate the members of the compound words, *good-natured* and *hen-pecked*. (See Ontario High School Grammar, p. 82.)
2. To mark the break in the word *surprised* at the close of the line. (See Ontario High School Grammar, p. 74.)

Note that a word can be divided only at the end of a syllable, and that words of one syllable must not be divided at all.

The **apostrophe** should be used to indicate the possessive case, as, for instance, in the following :

Poor Wolf, thy mistress leads thee a *dog's* life of it !
Rip's story was soon told.

For the various ways of forming the possessive case of nouns, consult the Ontario High School Grammar, p. 110.

EXERCISE 2

Supply capital letters and all necessary punctuation marks in the following :

1. a company of odd looking persons were playing at nine pins 2. he cried out in despair does nobody here know me 3. wildly he shouted, down with the tyrants of england 4. king robert fiercely said, open, 'tis I, the king art thou afraid 5. 'tis a bandy legg'd high shoulder'd, worm eaten seat 6. shakespeare died on april 23, 1564 7. off off let me up cried abdullah, climbing up zamzammah's wheel 8. let me up shrilled little chotalal in his gilt embroidered cap 9. what's your name, my good woman, asked rip 10. dear, dear, how queer everything is to-day and yesterday things went on just as usual have I been changed in the night was I the same when I got up this morning I almost think I can remember feeling a little different but if I'm not the same, the next question is, who in the world am I ah, that's the great puzzle

3. DIVISIONS BETWEEN SENTENCES

We have already learned that each sentence must begin with a capital and end with a period, or with some other mark which indicates a full stop. In writing a composition, examine each sentence after you have completed the final draft, to see that this rule has been observed.

Sometimes when two or more thoughts are closely related we include them in the same sentence, as, for instance, in the following :

1. The very village was altered ; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared.

2. Steep mountains overhung the scene ; great oaks and chestnuts grew upon the slopes or in stony terraces. All

night long a strong wind blew up the valley, and the acorns fell pattering over me from the oaks.

But in such sentences we always use some means to keep the different statements separate. For instance, in the first sentence in each of the foregoing examples, the two statements are separated by a semicolon ; in the second sentence, in each case, they are separated by a comma, and the relation between the thoughts is shown by the conjunction *and*. But, as a general rule, the comma must not be used to mark the division between statements, and we must be careful not to run our sentences together in a continuous series, with only commas to separate them, as, for instance, in the following :

1. The very village was altered, it was larger and more populous, there were rows of houses which he had never seen before, those which had been his familiar haunts had disappeared.

2. Steep mountains overhung the scene, great oaks and chestnuts grew upon the slopes or in stony terraces, all night long a strong wind blew up the valley, the acorns fell pattering over me from the oaks.

We may now sum up what we have learned regarding the separation of our statements, as follows :

1. *Each sentence must begin with a capital and end with a period, or with a note of interrogation or of exclamation.*

2. *Two or more statements that are closely related are sometimes included in the same sentence, separated by a semicolon.*

3. *A comma is not generally used to separate two statements.* (Exceptions to this rule will be considered later.)

EXERCISE 3

Rewrite the following paragraph so as to show what punctuation and lettering should be used at each vertical line,

—whether a period followed by a capital, or a comma or a semicolon followed by a small letter. Read the selection after you have rewritten it.

The valley looked even lovelier by morning | and soon the road descended to the level of the river | here, in a place where many straight and prosperous chestnuts stood together | making an aisle upon a swarded terrace | I made my morning toilette in the water of the Tarn | it was a marvelously clear thrilling pool | the soapsuds disappeared as if by magic in the swift current | and the white boulders gave one a model for cleanliness | to wash in one of God's rivers in the open air seems to me a sort of cheerful solemnity or semi-pagan act of worship | to dabble among the dishes in a bedroom may perhaps make clean the body | but the imagination takes no share in such a cleansing | I went on with a light and cheerful heart | and sang psalms to the spiritual ear as I advanced.

EXERCISE 4

Rewrite the following passages, making the proper divisions between the statements that they contain :

1. Noon in the country is very still the birds do not sing the workmen are not in the field the sheep lay their noses to the ground the herds stand in pools under shady trees lashing their sides but otherwise motionless the mills upon the brook far above have ceased for an hour their labour the stream softens its rustle and sinks away from the sedgy banks the heat plays upon the meadow in noiseless waves and the beech leaves do not stir.

2. There are three creatures, the squirrel, the field-mouse, and the bird called the nuthatch, which live much on hazel-nuts and yet they open them each in a different way the first after rasping off the small end splits the shell in two with his long fore-teeth as a man does with his knife the second nibbles a hole with his teeth, as regular as if

drilled with a wimble, and yet so small that one would wonder how the kernel could be extracted through it the last picks an irregular ragged hole with his bill but this artist has no paws to hold the nut while he pierces it like an adroit workman he fixes it as it were in a vice in some cleft of a tree or in some crevice and when standing over it he perforates the stubborn shell.

4. CHOICE OF WORDS

Having noted the principal divisions of our composition, the paragraph and the sentence, and the manner of indicating them, we must find out whether some words are not better than others to express our meaning suitably.

Consider the wording of these sentences :

1. Don't give me any back talk.
2. That boy takes the cake.
3. There were a lot of people present.

Back talk in the first sentence is a colloquial and decidedly vulgar expression. *Takes the cake* in the sense of "wins the prize" is slang. The phrase *a lot of* as the equivalent of "many", is very common in conversation. Properly, however the words mean "a division of". This expression should not be used in our written work. Our composition must contain no word not sanctioned by our best writers, and no good writer would employ any of these words as they are used here. One may readily ascertain whether a word is in good usage or not, by referring to a good dictionary.

Again, notice the language of the following :

1. At last we stood on terra firma.
2. I guess that you are right.

It is quite unnecessary to use any foreign expression in the first sentence. "Dry Land" fully expresses our

meaning. We should never employ a foreign word when we have already a good English equivalent. In the second sentence, *guess* is a good English word ; but it is only in parts of America that it is used in the sense of "think". Its correct meaning is "conjecture". Our words should be used only in the sense in which they are employed by the English-speaking people as a whole.

Observe, also, the very faulty expressions in the sentences below :

1. They were a splendid squad of pigskin-chasers.
2. We set out ere the sun rose.

The writer of the first sentence, has used *squad of pigskin-chasers* for "football-team". He has introduced an expression not recognized by good writers and certainly not in good taste. The only condition under which such an expression can be justified is in the writer's desire to be humorous. In the second sentence, the writer thought to improve his style by employing the old conjunction *ere*, which is no longer used in ordinary prose. Our words should be only such as are in actual good use at the present time.

We may, then, sum up the points that we have learned thus far regarding the correct use of words, in the following directions :

1. *Do not use any word or phrase in a sense not sanctioned by the best speakers and writers.*
2. *Do not use any foreign expression or any word that is peculiar to a particular locality, except for the purpose of giving local colouring.*
3. *Do not use any expression not in actual use at the present time.*

EXERCISE 5

Improve the wording of the following :

1. They were a very jolly bunch of boys and girls.
 2. He enthuses over football. 3. What a cute child. 4. I reckon that that is true. 5. He went hustling down the street. 6. The murderer was hung this morning. 7. We were nowhere near home. 8. He goes crazy over athletics. 9. It is up to you to decide. 10. He began to chew the rag and we had a scrap. 11. I want badly to meet him. 12. I could of gone. 13. That there picture is a landscape. 14. Do you take French ? 15. I haven't got your book with me. 16. He made heaps of money. 17. Where is the hired girl ? 18. Did you have anything in the refreshment line ? 19. There were a lot of boys in the park. 20. I shall go a piece with you.

5. ORAL NARRATION; COLLOQUIAL LANGUAGE

Very often, instead of writing a story, we tell it orally ; and some of the points to which we must give attention in telling it are different from those to which we must give attention in writing.

In writing, we must, as we have seen, give particular attention to punctuation, spelling, and paragraphing. But, as a matter of course, we do not need to consider these points in telling a story orally.

In writing, moreover, we sometimes include a good deal of detail, since the reader has the whole of the story before him and can at any time look back to what has gone before ; but in telling a story orally, we must choose only such facts as the audience can easily bear in mind. It naturally follows that an oral narrative is generally much shorter than a written story, and that it includes much less detail.

In telling a story orally, we rely, to a large extent, upon emphasis, gestures, and our tone of voice, to make ourselves understood, and, as a result, our sentences are often loosely constructed, and our expressions are sometimes more abrupt than in writing.

In oral narration, too, we generally use more simple language than in writing. There are also certain forms of expression which are seldom, if ever, used by good writers, except in reporting the conversation of others, but which are, nevertheless, considered admissible in spoken English.

Expressions which are used in speaking, but which are not commonly used in writing are said to be **colloquial** (Latin *con*, "together," and *loquor*, "I speak").

The following is an example of an incident told in colloquial style :

Stanton, who was Secretary of War in Lincoln's cabinet, once received a letter which made him very angry.

"I believe," said he, "I'll sit down and give that man a piece of my mind."

"Yes, do," said Lincoln. "Write him while you have it on your mind. Make it sharp. Cut him up."

Stanton didn't need any urging. It was a "crusher" which he read to the President.

"That's right," said Lincoln ; "that's a good one."

"What's the best way to send it to him ?" asked the secretary.

"Send it !" replied Lincoln ; "Send it ! Don't send it at all. Tear it up ; you have freed your mind on the subject. That's all that is necessary. You should never send such letters. I never do."

EXERCISE 6

Tell a short story of some incident in your own experience. The following subjects are suggested :

1. A Hallowe'en Party
2. An Incident in a Street Car
3. My Fish Story
4. The Day I Played Truant
5. A Runaway
6. "Trespassers Will be Prosecuted"
7. "Once I Lost My Way——"
8. How I dressed for the Carnival
9. "One day during my summer holidays ——"

6. A STUDY OF A PICTURE : HOME AFTER
THE FIRST VOYAGE

(Page 18)

Examine this picture. Notice the central figure, the young lad who is home after his first voyage. Has he been at home long? What has he brought with him? How has he been received by the rest of the family? Notice each one of the group, in turn. Has any one been down at the shore to meet him? What are the details in the picture which indicate the time of year? Is it daytime or evening? Is there any light from the window or door? Why are the other members of the family not at their meal? Does this seem to be the home of a poor family or of people that are well-to-do? Is it a modern house? Notice the stove and the cupboard. Are there any details in the picture that show the probable occupation of the boy's father?

EXERCISE 7

Write a short story about the sailor lad in this picture, telling about,

1. His home
2. His departure
3. His return



HOME AFTER THE FIRST VOYAGE.—*Rosenthal*

CHAPTER II

7. SIMPLE EXPLANATION

In the preceding chapter we noticed some of the points to be observed in telling a story, that is, in the kind of composition known as **narrative**. Let us now consider a second form of composition, very much used in every day life. We are often under the necessity of explaining things to others. A large part of our work in the classroom consists merely of giving explanations. This whole book is an attempt to explain how to compose. In our home, social, and business relations we are continually being asked for an explanation of some process or incident. We must now investigate the best method of giving one. Let us consider, first, the following short paragraph, in which very simple directions are given for making tea :

To make a good cup of tea is an art. A silver teapot or one of some other metal is better than an earthenware one for drawing out the flavour and strength of the tea. The amount of tea to be used depends on the quantity required. The old-fashioned allowance is a very sensible one : that is, one large tea-spoonful for each of the company, and one for the teapot. Before making the tea, pour one half pint of boiling water into the teapot, and let it stand two minutes. Pour it out and immediately put in the tea. Close the lid and let the tea remain for a minute to heat ; then pour upon it one half pint of boiling water. Let it stand for three minutes, add sufficient boiling water, and the tea will be ready for use.

Naturally, if others are to understand us, the first requisite of our explanation will be clearness. To gain this, we shall have to state our directions in clear language, and arrange them in the most orderly and natural way.

Notice how this has been done in the quoted passage. The first sentence indicates the writer's intention. The following sentences specify the necessary materials, including the quantities required, and tell, in regular order of time, how these materials are to be used. Note, moreover, that all instructions given are perfectly definite, as, for instance, in the statement of the amount of tea to be used ; and that the whole passage is so simply and clearly worded as to be readily understood.

But we may have to explain a more complicated process than the making of a simple cup of tea. We may, also, desire to give our composition a more literary style than that of the preceding passage. Note how this has been done in the following :

HOW TO SNARE SUCKERS

The fact is, or used to be, that the amusements of a boy in the country are not many. Snaring "suckers" out of the deep meadow brook used to be about as good as any that I had. The North American sucker is not an engaging animal in all respects ; his body is comely enough, but his mouth is puckered up like that of a purse. The mouth is not formed for the gentle angle-worm nor the delusive fly of the fisherman. It is necessary, therefore, to snare the fish if you want him.

In the sunny days he lies in the deep pools, by some big stone or near the bank, poising himself quite still, or only stirring his fins a little now and then, as an elephant moves his ears. He will lie so for hours, or rather float, in perfect idleness and apparent bliss. The boy, who also has a holiday, but cannot keep still, comes along and peeps over the bank. "Golly, ain't he a big one !" Perhaps he is eighteen inches long and weighs two or three pounds. He lies there among his friends, little fish and big ones, quite a school of them, perhaps a district school, that only keeps in warm days in the summer. The pupils seem to

have little to learn except to balance themselves and turn gracefully with a flirt of the tail. Not much is taught but deportment, and some of the old suckers are perfect Turveydrops in that.

The boy is armed with a pole and a stout line, and at the end of it a brass wire bent into a hoop, which is a slip noose, and slides together when anything is caught in it. The boy approaches the bank and looks over. There he lies, calm as a whale. The boy devours him with his eyes. He is almost too much excited to drop the snare into the water without making a noise. A puff of wind comes and ruffles the surface, so that he cannot see the fish. It is calm again and there he still is, moving his fins in peaceful security.

The boy lowers his snare behind the fish and slips it along. He intends to get it around him just back of his gills and then elevate him with a sudden jerk. It is a delicate operation, for the snare will turn a little, and if it hits the fish he is off. However, it goes well, the wire is almost in place, when suddenly the fish, as if he had a warning in a dream, for he appears to see nothing, moves his tail just a little, glides out of the loop, and with no seeming appearance of frustrating any one's plans, lounges over to the other side of the pool; and there he reposes just as if he was not spoiling the boy's holiday.

The slight change of base on the part of the fish requires the boy to reorganize his whole campaign, get a new position on the bank, a new line of approach, and patiently wait for the wind and the sun before he can lower his line. This time, cunning and patience are rewarded. The hoop encircles the unsuspecting fish. The boy's eyes almost start from his head as he gives a tremendous jerk, and feels by the dead weight that he has got him fast. Out he comes and goes into the air, and the boy runs to look at him. In this transaction, however, no one can be more surprised than the sucker.—*Charles Dudley Warner*

Although longer, and describing a somewhat more complicated operation than the first example, the present

one is just as easy to understand. The general style, though humorous, is simple. The order is regular. The first paragraph introduces the subject, and points out those peculiarities of the fish which make snaring necessary ; the second describes the position of the fish ; the third and fourth tell what equipment the boy has, how he approaches the fish, how he adjusts his snare, and how the fish at first escapes him ; the last paragraph explains the boy's new method of attack and his final successful operations.

In giving a simple explanation, then, observe the following precautions :

1. *Arrange your material in proper order.*
2. *Make your explanation perfectly definite.*
3. *Use only such language as is readily understood.*

EXERCISE 8

(a) *Give directions for making one of the following :*

1. A kite
2. A bob-sleigh
3. A willow whistle
4. A sofa cushion
5. A laundry bag

(b) *Tell how to make one of the following :*

1. Bread
2. Cheese
3. Fudge
4. Apple pie
5. Ice-cream

(c) *Explain one of the following processes :*

1. How to pitch a tent
2. How to make a skating-rink
3. How to build a toboggan slide

4. How to lay out a baseball diamond or a tennis-court
5. How to decorate a Christmas tree

8. UNITY IN THE PARAGRAPH

We have already seen that, in writing a story or giving an account of anything, our composition is divided into a number of parts, each of which is called a paragraph. Let us now consider more closely a single example in order to see what details each paragraph may properly contain.

Examine the following paragraph :

Going after the cows was a serious thing in my day. I had to climb a hill, which was covered with wild strawberries in the season. Could any boy pass by those ripe berries? And then in the fragrant hill pasture there were beds of wintergreen with red berries, tufts of columbine, roots of sassafras to be dug, and dozens of things good to eat or to smell, that I could not resist. It sometimes even lay in my way to climb a tree to look for a crow's nest, or to swing in the top and to try if I could see the steeple of the village church. It became very important sometimes for me to see that steeple; and in the midst of my investigations the tin horn would blow a great blast from the farmhouse, which would send a cold chill down my back in the hottest days. I knew what it meant. It had a frightfully impatient quaver in it, not at all like the sweet note that called us to dinner from the hayfield. It said, "Why on earth doesn't that boy come home? It is almost dark, and the cows aren't milked." And that was the time the cows had to start into a brisk pace and make up for lost time. I wonder if any boy ever drove the cows home late, who did not say that the cows were at the very farther end of the pasture, and that "Old Brindle" was hidden in the woods, and he couldn't find her for ever so long! The brindle cow is the boy's scapegoat, many a time.

You will notice that this paragraph deals with only one subject, "Going after the cows" ; and that all the sentences in the paragraph relate in some way to this subject. If, for instance, the writer had gone out of his way in the middle of this paragraph to tell us about the different kinds of trees that he saw on his way to the pasture, or the height and shape of the church steeple, we should consider that such information was out of place and should not have been included in the composition at all. Details of this kind would have no direct relation to the rest of the paragraph, and would only distract our attention from what the writer really wishes to say. Each paragraph, then, must deal with only one division of the subject, and every sentence in the paragraph must relate to the main thought which the paragraph contains. This law of paragraph structure is known as the **law of unity**.

We may now sum up what we have learned thus far regarding the paragraph, in the following directions :

1. *In planning your composition, be careful to see that each division of your subject is treated in a separate paragraph. Do not deal with two or more divisions of your subject in the same paragraph : and, on the other hand, do not put into separate paragraphs, details that should be included in one.*

2. *See that every sentence in your paragraph has some relation to the main thought which the paragraph contains.*

EXERCISE 9

Why is the following not a good paragraph ? Of what different subjects does it treat ? How should it be divided ?

Already by the first of September I had seen two or three small maples turned scarlet across the pond beneath where

the white stems of three aspens diverged, at the point of a promontory next the water. Ah, many a tale their colour told ! And gradually from week to week the character of each tree came out and it admired itself reflected in the smooth mirror of the lake. Each morning the manager of this gallery substituted some new picture, distinguished by a more brilliant or harmonious colouring, for the old upon the walls. The wasps came by thousands to my lodge in October, as to winter quarters, and settled on my windows within and on the walls overhead, sometimes deterring visitors from entering. Each morning, when they were numbed with cold, I swept some of them out, but I did not trouble myself much to get rid of them. They never molested me seriously, though they bedded with me ; and they gradually disappeared, into what crevices I do not know, avoiding winter and unspeakable cold.

EXERCISE 10

Rewrite the following in proper paragraph form :

After following this winding rocky path for perhaps half a mile, I at length came to the rough clearing in the forest which boasted of the mine.

It was not hard to find, for the derrick and piles of refuse ore were sufficient guides, and after getting a drink at a spring by the side of the path, I went over and took a look down the shaft.

It was a pretty poor-looking affair,—a round hole blasted out of the rock, some twenty feet deep, into which the water from above was trickling to form a pool at the bottom.

I was still looking down into the shaft when on a sudden I heard a voice behind me inquiring, "Well ! What do you think of it ?" The speaker was a little man with rough voice and a dull bleary face, and his manner was a peculiar mingling of friendliness with craft and suspicion.

He was soon satisfied, however, that I neither knew nor cared anything about mines and so could neither harm nor

help ; and after a few minutes' talk about the moose and the black flies he went on down the trail and left me sitting alone on the edge of the mine. When I turned to walk back to the village, the twilight was already setting in. After I had entered the deeper woods I heard a strange bird song, and left the path to try to find its source.

After five minutes' vain pursuit of the singer I suddenly stopped, and realized with a start that I had lost the trail.

By the time I had regained my bearings, darkness was rapidly coming on, and the twilight had lent to the woodland an added charm.

The night was calm, and there was not a breath to stir the solemn fir trees or even to start a whisper among the poplars.

From the thickets on every hand came the song of the thrush : from farther away in more mournful and subdued tones I heard the sweet notes of the Canada bird, and for a single moment a crimson finch poised on the top of a spruce by the side of the path, and sang ; and then once again there was silence in the woods.

9. THE USES OF THE COMMA

In an earlier lesson, we learned the commonest uses of the period, the exclamation point, the interrogation mark, the apostrophe, the hyphen, and quotation marks. But there are other marks of punctuation to which we shall have to give very careful attention. Perhaps the most commonly omitted or misused, of these is the comma. Note its uses in the following sentences, and the explanation of these uses :

EXAMPLE

1. The blind man wore a great green shade over his eyes, and tapped before him with a stick.

THE COMMA MUST BE USED

To separate the short clauses of a compound sentence.

2. He stopped a little distance from our inn, which was called the "Admiral Benbow."

3. Though he couldn't see, he could hear a finger stirring.

4. He addressed the air in front of him, "Will any kind friend inform a poor blind man where he is?"

5. You are at the "Admiral Benbow," my good man.

6. The horrible, soft-spoken, eyeless creature gripped my hand like a vice. He then spoke to me coldly, harshly, cruelly.

2. To mark off adjective clauses that are not absolutely necessary to the sense of the sentence, but that merely give additional description. (See Ontario High School Grammar, p. 257.)

3. To mark an inversion of the word-order of the sentence.

4. To precede a short direct quotation.

5. To mark a Nominative of Address.

6. To separate words or groups of words in a series, if they are not joined by conjunctions. When, however, a conjunction is used between the last two, the comma is usually retained, thus: "Pew, Long John, and Black Dog had been pirates." If the commas were not used here there would be a danger of our considering the last two subjects more closely connected with each other than with the first subject.

7. The blind man clung close to me, holding me in one iron fist, and leaning almost more of his weight on me than I could carry.

8. I led Pew, the blind man, to the captain's room.

9. The poor captain, however, had not enough force left to rise.

He had fallen, it appeared, when he first saw the blind man.

7. To inclose participial phrases.

8. To inclose expressions in apposition.

9. To inclose interjected words or expressions slightly parenthetical.

EXERCISE II

Insert commas wherever necessary in the following, and explain their uses :

1. Even as he did so the captain reeled, put his hand to his throat stood swaying for a moment and then fell. 2. I ran to him at once calling to my mother. 3. It was not likely that our captain's shipmates above all the two specimens seen by me Black Dog and the blind beggar would be inclined to give up their booty. 4. She would not my mother declared lose money that belonged to her fatherless boy. 5. Back we will go and small thanks to you big hulking chicken-hearted men. 6. And I'll thank you for that bag Mrs. Crossley to bring back our lawful money in. 7. I said of course that I would go with my mother. 8. My mother got a candle and holding each other's hands we advanced into the parlour. 9. He lay as we had left him on his back with his eyes open and one arm stretched out. 10. My mother whispered, "Draw down the blind Jim." 11. "Now Jim" she said "that key." 12. A few small coins a thimble some thread and big needles a piece of pigtail tobacco his knife with the crooked handle a pocket compass and a tinder-box were all that his pockets contained. 13. Overcoming a

strong repugnance I tore open his shirt at the neck and there sure enough hanging to a bit of tarry string which I cut with his own knife was the key. 14. Under his clothes we found a quadrant a tin canikin several sticks of tobacco two brace of handsome pistols a piece of bar silver an old Spanish watch a pair of compasses and five or six curious West Indian shells. 15. Then there followed a great to-do through all our old inn heavy feet pounding to and fro furniture thrown over doors kicked in and the men came out again one after another on the road and declared that we were nowhere to be found.

10. THE INCOMPLETE SENTENCE

In Section 3 you were asked to examine your story to see that your different statements were properly separated. You must now examine your story carefully to make sure that every group of words that you have written as a sentence makes a complete statement. Every sentence must express a complete thought, and such groups of words as phrases and clauses must not be separated from the sentences to which they belong. In the following passage, for instance, the italicized groups of words do not make complete statements and should not be written as independent sentences :

One of these robbers was named Procrustes. He was indeed a terrible fellow. *And had an ugly way of making fun of the poor travellers who happened to fall into his clutches.* In his cavern he had a bed. *On which with great pretence of hospitality he invited his guests to lie down.* But if they happened to be shorter than his bed he stretched them out by main force. *While if they were too long he lopped off their heads or their feet. Laughing all the while at what he had done as an excellent joke.*

The first italicized expression is not a sentence since it does not contain a subject. The second and third are subordinate clauses, and the last is a participial phrase, which does not make any statement.

The passage should be written as follows :

One of these robbers was named Procrustes. He was indeed a terrible fellow, and had an ugly way of making fun of poor travellers who happened to fall into his clutches. In his cavern he had a bed, on which, with great pretence of hospitality, he invited his guests to lie down. But if they happened to be shorter than his bed, he stretched them out by main force ; while if they were too long he lopped off their heads or their feet, laughing all the while at what he had done, as an excellent joke.

EXERCISE 12

Rewrite the following paragraph in proper sentence form :

If I were a boy again I would practise perseverance oftener. And never give up a thing because it was hard or inconvenient to do it. There is no trait more valuable than a determination to persevere. When the right thing is to be accomplished. That was a capital lesson which Professor Faraday taught one of his students. In the lecture room after some chemical experiment. The lights had been put out in the hall and by accident some small article dropped on the floor from the professor's hand. "Never mind" said the student. "It is of no consequence to-night, sir, whether we find it or not." "That is true" replied the professor. "But it is of grave consequence to me as a principle. That I am not foiled in my determination to find it." Perseverance can sometimes equal genius in its results. "There are only two creatures," says an Eastern proverb, "which can surmount the pyramids. The eagle and the snail."

II. ORAL COMPOSITION : PLANNING A SPEECH

Very often, we are called upon to give oral explanations. The following speech, made by an old boy to the pupils in a school, is an excellent example of spoken explanation, in which colloquial language is used.

HOW TO ORGANIZE A SCHOOL DEBATING SOCIETY

Well, it's time to organize your School Debating Society. Now I know that some boys don't like getting up a speech ; but you can take my word for it, it's worth while. If you're going to the University, you'll find it especially useful ; but no matter what you're going to do, the time'll come when you'll have to make the plunge. I remember, I can tell you, how my legs shook on the day I rose to attack monarchies. The kings of the earth didn't know what an armoury I'd prepared against them, and luckily for me, they've never learned how all my big guns refused to go off, and how nervousness swamped me like a sea ! But, would you believe it, I soon grew bold as a lion, and I've never been sorry for having to make that speech.

Now the first thing that you must do is to get a good chairman. He'll have to be a hard worker, keen as mustard, persuasive as a siren (I can't think of a better comparison) and always ready to jump into the breach if some one forgets what he has to say. He ought to be a sympathetic boy, too—I've never forgotten what a kind word did for me when I made a dismal failure. You'll see that you can get a person with all these requirements.

As for the masters—if they'll come and help you, so much the better ; only be independent of them if you can ; don't get to think that a meeting will be a failure if there isn't a master there. Just do your own part all the better.

I suppose, at first, you'll want to read your speech. Don't. Write down the heads of your case, if you like, but try as soon as you can, to clothe your skeleton on the spot. Your speech will be twice as good if you're not continually hunting

for notes, which always get muddled when you want them. And do look at the people you're talking to, and not at the floor or the windows. The latter is much easier, I know, but you'll never be able to grip your hearers, and you'll probably mumble. You can't say what you want to when you're talking into your chest. Be bold and clear.

Another reason your School Debating Society gets slack and dull is that the same old subjects come up term after term. You'd think there was nothing new under the sun. Now don't be afraid of a subject because it's a little hard. And, whatever you do, be sure that you've motions that are definite and can't be misunderstood. If you say, "Resolved that football is a good thing," nobody on earth can tell whether you're talking about college football or football played by rowdies; whether you mean that it's good for the players, the spectators, or the whole school. Then, when you come to vote, you won't know where you are. Just one thing more. Put your motions in their positive form. Don't say, "Resolved that newspapers do no good," but, "Resolved that present-day journalism is one of our greatest perils."

I can't give you any more advice. Here it is all together. Choose a good chairman. Be able to get along without the masters. Don't read your speech. Look at your audience. Choose fresh subjects and state them in a definite, positive form. That's all.

Notice that, although the speaker has introduced no objectionable expressions, he has yet succeeded in being perfectly easy and natural in his manner and style. Moreover, he has given a very clear explanation indeed. Note that his explanation has been carefully planned, and that each paragraph forms a definite step in his progress: 1. The value of speaking. 2. The choice of a chairman. 3. Independence of the masters. 4. The manner of speaking. 5. The choice and the wording of the subject. 6. The summary. Oral explanation, then,

demands the same care in plan and expression as written explanation, but, like oral narration, it should be easy and natural.

EXERCISE 13

(a) *Explain orally one of the following :*

1. How you learned to swim
2. How you learned to skate
3. How you learned to ride a bicycle
4. How you learned to manage an automobile or a motor boat
5. How you learned to bake
6. How you learned to sew

(b) *Give an explanatory account of a visit to a factory or a newspaper office, and of some operation you saw in progress there.*

(c) *Give an oral explanation of one of the following, to a friend :*

1. How your house is heated
2. How your town is lighted
3. How your street is paved
4. How your school is planned
5. How your street-railway system is operated

12. A PICTURE: BREAKING THE ROAD

Examine this picture. What are the main features of the scene? What indications are there of a recent storm? Observe the sky, the house, the shrubs. What details are there in the picture that indicate how deep the snow is? Examine the group in the foreground, that are engaged in "breaking the road." Why should oxen, rather than horses, be used for this work? What part is played by each team of oxen? Notice that the first team is apparently not harnessed and is not helping to pull. Why is



BREAKING THE ROAD — *Cruckshank*

the driver out beside the oxen ? Of what is the raft or sled that the oxen are pulling, composed ? Why ? Where is the boy standing ? Why ? Has the road that the oxen have passed over been completely broken ? You will notice that the first team of horses behind, is having some difficulty in pulling the sleigh. Read Whittier, *Snow Bound*, ll. 629-638,—

Next morn we wakened with a shout
Of merry voices high and clear ;
And saw the teamsters drawing near
To break the drifted highways out.
Down the long hillside treading slow
We saw the half-buried oxen go,
Shaking the snow from heads uptost,
Their straining nostrils white with frost.
Before our door the straggling train
Drew up, an added team to gain.

EXERCISE 14

Taking this picture as a basis, write either a short story on, or a simple explanation of, the subject, "Breaking the Road."

CHAPTER III

13. SIMPLE DESCRIPTION

In previous lessons we learned some of the important points to be observed in telling a story or in making an explanation. We shall now see what form our composition takes when we wish to describe something.

It is quite plain, in the first place, that the way in which we describe anything must depend upon the purpose we have in view in describing it. Sometimes we describe a thing for the purpose of enabling a person to identify it exactly, so that the reader or hearer will know it when he sees it, or that he may be able to form some picture of what it looks like, almost as if he had a photograph of the object before him. I ask you, for instance, to go to the station to meet my aunt, whom you have never seen. How are you to know which woman she is? I must tell you exactly what she looks like. A man advertises for a house. I have one for sale, and in answering his advertisement I give an exact description of it. Here is a particular kind of bird, that I wish you to identify for me. I must describe for you its size, markings, movements, song, etc. The following is a description of the witch-hazel, intended for the purpose of identification :

It is certainly a peculiar thing to find a tree or bush in flower in December ; but the witch-hazel chooses this time of the year to appear in bloom. In Canada, the witch-hazel is a shrub that grows to the height of eight or ten feet and sometimes more, and you should have no difficulty in finding it in November and December along the edge of the wood or on the slopes of a hill that is covered with undergrowth.

The leaves are large and showy, but they have already turned yellow and have fallen, before the blossoms begin to appear, and it is a strange sight indeed, to see the bare, leafless stems covered with tiny yellow flowers on a cold December day, while the ground below is littered with dead leaves that rustle in the wind. The flowers themselves are rather starved and stunted looking, as if they mistrusted the December winds, but they are real December flowers nevertheless, and if you will look at the branches and twigs more closely you may find traces of some of last year's seed pods still attached to the stem. It takes nearly a whole year for the seeds of the witch-hazel to ripen, and it is late in the autumn before they are mature. Indeed, sometimes you may find ripe seeds and fresh flowers on the branches at the same time. The seeds are contained in curiously shaped little pods, and when they are finally ripe the pods snap open in such a way as to shoot the seeds a long distance off.

But, as a matter of fact, we are not often required to give so minute a description of an object, except for the purpose of identification. In most cases, the aim of the writer is to give a clear and vivid impression of the most striking characteristics of the object he is describing, and, usually it is not necessary to include minor details.

The important thing, then, is that we should select the striking points for our description, and that we arrange them so that the reader may form a clear mental picture of the object.

Examine, for example, the following description :

THE CHEERFUL LOCKSMITH

From the workshop of the Golden Key there issued forth a tinkling sound, so merry and good-humoured, that it suggested the idea of some one working blithely, and made quite pleasant music. Tink, tink, tink,—clear as a silver bell, and audible at every pause of the street's harsher noises, as though it said, "I don't care ; nothing puts me out ; I am resolved to be happy."

Women scolded, children squalled, heavy carts went rumbling by, horrible cries proceeded from the lungs of hawkers ; still it struck in again, no higher, no lower, no louder, no softer ; not thrusting itself on people's notice a bit more for having been outdone by louder sounds—tink, tink, tink, tink.

It was a perfect embodiment of the still, small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind. Foot passengers slackened their pace, and were disposed to linger near it ; neighbours who had got up splenetic that morning felt good-humour stealing on them as they heard it, and by degrees became quite sprightly ; mothers danced their babies to its ringing ; still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.

Who but the locksmith could have made such noise ? A gleam of sun, shining through the unsashed window and checkering the dark workshop with a broad patch of light, fell full upon him, as though attracted by his sunny heart. There he stood working at his anvil, his face radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead—the easiest, freest, happiest man in all the world.

Beside him sat a sleek cat, purring and winking at the light and falling every now and then into an idle doze, as from excess of comfort. The very locks that hung around had something jovial in their rust, and seemed like gouty gentlemen of hearty natures, disposed to joke on their infirmities.

There was nothing surly or severe in the whole scene. It seemed impossible that any of the innumerable keys could fit a churlish strong box or a prison door. Storehouses of good things, rooms where there were fires, books, gossip, and cheering laughter—these were their proper sphere of action. Places of distrust, and cruelty, and restraint, they would have quadruple-locked for ever.

Tink, tink, tink. No man who hammered on at a dull monotonous duty could have brought such cheerful notes

from steel and iron ; none but a chirping, healthy, honest-hearted fellow, who made the best of everything and felt kindly toward everybody, could have done it for an instant. He might have been a coppersmith, and still been musical. If he had sat in a jolting wagon, full of rods of iron, it seemed as if he would have brought some harmony out of it.
—*Charles Dickens*

The writer here wishes to give us a description of the locksmith. The striking characteristic of the locksmith is his cheerfulness, and all the details of the description are chosen with a view to bringing out this point. Observe, too, that the details are arranged according to a definite plan. As you approach the shop, you notice first the cheerful "tinkling" sound. As you enter, you observe the locksmith's appearance as he stands in the gleam of sunlight ; then you glance at his surroundings ; and the natural conclusion follows that so cheerful a workman must be doing honest work.

The main points that we have learned thus far as to the method of writing a description, may be summed up in the following directions :

1. *Before beginning to write a description, decide whether it is necessary to give minute details, or only the striking characteristics of the object.*

2. *In the latter case, keep in mind the impression that you wish to produce upon the reader, and make a list of the details that are necessary to make that impression clear and vivid.*

3. *Arrange your details so that they will form a complete picture.* (This point is considered in detail in Section 34.)

EXERCISE 15

Give a detailed description of one of the following :

1. A Grain Elevator
2. A Beehive

3. The Room in which you Study
4. A Robin's Nest
5. The School Playground
6. A Blacksmith Shop

EXERCISE 16

Describe one of the following: (a) so as to give a detailed picture of it: and (b) so as to give a vivid impression of one or more characteristics. The bracketed notes contain suggestions:

1. The Downy Woodpecker
(Its diligence in searching for food)
2. My Old Home
(The things I love best about it)
3. Santa Claus
(His benevolent appearance)
4. A Deserted Log House
(The kind of people that lived in it)
5. A Broken-down Automobile
(The disagreeable plight of the occupants)
6. A Blacksmith Shop
(The things that interest the children)

14. THE INDEFINITE AND THE INACCURATE
USE OF WORDS

We have already noticed certain classes of words that must not be used in our compositions. However, we must not be satisfied with merely choosing words in good use. Notice the fault illustrated by the following:

1. What a nice story !
2. We had a great game of football.
3. The decorations were lovely.
4. Her conduct was horrid.



THE BLACKSMITH SHOP.—*Marion Nelson Hooker*

Our sentences would have been much more definite had we written them :

1. What an interesting story!
2. We had a most exciting game of football.
3. The decorations were beautiful.
4. Her conduct was very unbecoming.

Nice, great, lovely, and horrid are examples of words used so often and in so many different connections, that they have almost lost definite meaning. There is, at times, a justification for their use in conversation, but we must be very careful not to use them thoughtlessly in either our conversation or our written work. It often happens, moreover, that by employing such expressions we even convey a wrong meaning. Such is the case in "His manners were awful." The word *awful* should be employed in the sense of "awe-inspiring." How ridiculous, then, to speak of *uncivil* manners as *awe-inspiring* manners !

EXERCISE 17

Point out the misused, or indefinitely used, words in the following, and substitute better expressions :

1. I had the grandest time.
2. Quite a few were hurt.
3. I love skating.
4. Your hat is perfectly charming.
5. We had an elegant view.
6. The boys indulged in a game of football.
7. The baby's picture is just sweet.
8. The teacher told a fine story.
9. I partook of a very hasty dinner.
10. I shall get you up a nice dress.

Moreover, although we may employ words of definite meaning, we may fail to use them in their true sense. A good example of this is seen in the following :

Go and fetch me my book.

The verb *fetch* in itself means "go, get, and bring." Consequently, we have merely repeated our meaning in the quoted sentence. It should have read :

Go and bring me my book ; *or*, Fetch me my book.

Words of closely related meaning are called **synonyms**. We should always be careful to discriminate between such words. In doing this, we shall find the aid of a reliable dictionary absolutely indispensable.

EXERCISE 18

(a) *In each of the following sentences, use one of the suggested words, and give a reason for your choice :*

1. He spent the balance (rest) of the day in skating.
2. He looked deathly (deadly) pale.
3. You are not likely (liable) to win the game.
4. We travelled no further (farther) that day.
5. The boy walked in (into) the store.
6. Let (leave) me alone.
7. There were less (fewer) than one hundred.
8. I shall stay (stop) three weeks.
9. Are you mad (angry) (with) at me.
10. We must eat wholesome (healthy) food.

(b) *Use each of the expressions in the following groups correctly in a sentence :*

1. relative, relation.
2. repair, fix.
3. compare with, compare to.
4. affect, effect.
5. suspect, expect.
6. last, latest.
7. teach, learn.
8. party, man, individual.
9. counsel, council.
10. a lot of, many.
11. principal, principle.
12. can, may
13. locate, settle.
14. guess, suppose.
15. noted, notorious.

THE USE OF THE DICTIONARY

Every student of English should be furnished with a reliable dictionary, and should be careful to make all necessary use of it. When we meet with an unfamiliar word, we should, if convenient, consult our dictionary to get full and accurate knowledge of it.

Some of us, however, have a very inadequate idea of the uses to which a good dictionary may be put. To get a complete idea of these uses, let us take a single word, *resist*, and see just how much information the dictionary

gives us about it. We find the spelling of the word given first. Next, the exact pronunciation is indicated, thus : *re-zist'*. The history, or derivation, of the word is then considered. Not to trace it through all its details, we learn that it originated in the Latin word *stare*, "to stand", with the added prefix *re*, "against", so that when we speak of *resisting* we mean, literally, "standing against". After stating the derivation of the word, the dictionary gives its various meanings. And we must observe that, like many other words, it is used with more than one meaning. If the word happens to belong to any of the questionable classes that we have noted,—if, for instance, it is a slang word,—the dictionary will tell us so and thus warn us against its use. Finally, the dictionary tells the exact meaning of this word as distinguished from the meanings of its synonyms, *oppose* and *withstand*, and this last information is of great value in helping us to gain precision of speech.

If we are to make progress in the art of composition, it is absolutely necessary that we enlarge our vocabulary ; and a very safe and convenient aid in doing this is to form the habit of consulting constantly and carefully the most reliable dictionary we can procure.

EXERCISE 19

Form sentences to exemplify the meanings of the synonyms in each of the following groups :

Character, reputation ; distinguish, discriminate ; eastern, oriental ; empty, vacant ; notable, notorious ; apology, excuse ; crowd, mob, rabble ; apprehend, comprehend ; obstinate, stubborn ; strange, alien, foreign ; truth, veracity ; criticise, censure ; politician, statesman ; rebellion, revolution ; avenge, revenge ; boyish, puerile.

15. THE LOOSELY CONSTRUCTED SENTENCE

In one of the previous lessons you were warned against running your sentences together without proper marks to separate them, and against writing incomplete statements as if they were sentences. But you must be careful also to avoid the equally serious error of crowding into one sentence a great number of details that should be expressed in separate sentences. The following paragraph contains examples of overcrowded sentences of this kind :

When at last Wolfe's searching eyes caught sight of the pathway up the rugged sides of the cliffs along the river bank, some distance above the city, he thought that this was an opportunity not to be neglected, and so one dark night his army floated quietly down the river in boats and landed at the foot of the rocky heights and the brave soldiers with immense difficulty pulled themselves and their cannon up the steep ascent. When they reached the top they quickly overpowered the guard, who was too astonished to make resistance, and in the morning Wolfe's men were drawn up in line of battle on the Plains of Abraham less than a mile from the walls of Quebec.

You will see at once how clumsy such sentences are, and how difficult it is to see clearly the relation between the numerous details that are loosely joined together in each sentence. If, now, we break the passage up in such a way as to have separate sentences for ideas that are not closely related, we find that we have at least half a dozen sentences instead of two :

At last Wolfe's searching eyes caught sight of a pathway up the rugged sides of the cliffs along the river bank, some distance above the city. Here was an opportunity not to be neglected. So one dark night Wolfe's army floated quietly down the river in boats, and landed at the foot of the rocky heights. The brave soldiers with immense diffi-

culty pulled themselves and their cannon up the steep ascent. Reaching the top, they quickly overpowered the guard, who was too much astonished to make resistance. In the morning Wolfe's men were drawn up in line of battle on the Plains of Abraham, less than a mile from the walls of Quebec.

Examine your compositions to see whether they contain any loosely constructed sentences. Sometimes this looseness of construction can be easily remedied; but you will often find it advisable to reconstruct the passage entirely. In such cases it is best, before rewriting the passage, to make a list of the different details that your sentence contains and to group those that are closely connected in thought.

EXERCISE 20

Rewrite the following passages, grouping the related thoughts into separate sentences :

1. Columbus was now at open defiance with his crew and his situation became desperate, but fortunately on the following day the manifestations of neighbouring land were such as no longer to admit a doubt, for besides a quantity of fresh weeds such as grow in rivers, they saw a green fish of a kind which keeps about rocks, and then a branch of thorn with berries on it and recently separated from a tree, floated by them, and then they picked up a reed, a small board, and, above all, a staff artificially carved, so that all gloom and despair now gave way to sanguine expectation, and throughout the day each one was eagerly on the watch in hopes of being the first to discover the long-sought-for land.

2. While the bear was coming on I tried to remember what I had read about encounters with bears, but as I couldn't recall an instance in which a man had run away from a bear in the woods and escaped, although I recalled plenty where the bear had run from the man and got off, I

tried to think what is the best way to kill a bear with a gun when you are not near enough to club him with the stock. My first thought was to fire at his head, to plant the ball between his eyes, but this is a dangerous experiment, for the bear's brain is very small and unless you hit that a bear doesn't mind a bullet in the head, that is, not at the time, and then I remembered that the instant death of a bear would follow a bullet planted just back of his fore-leg and sent into his heart, but this spot is also difficult to reach unless the bear stands off, side towards you, like a target, so I finally determined to fire at him generally.

16. THE PARAGRAPH : THE TOPIC SENTENCE

You learned in a previous lesson, that each paragraph should contain only one main thought. We shall now see in what part of the paragraph this main thought is usually stated.

Consider the following example :

The one common note of all this country is the haunting presence of the ocean. A great faint sound of breakers follows you high up into the inland canons ; the roar of water dwells in the clean empty rooms of Monterey as in a shell upon the chimney ; go where you will you have but to pause and listen to hear the voice of the Pacific. You pass out of the town to the southwest, and mount the hill among pine woods. Glade, thicket, and grove surround you. You follow winding sandy tracks that lead no whither. You see a deer ; a multitude of quail arises. But the sound of the sea still follows you as you advance, like that of wind among the trees, only harsher and stranger to the ear ; and when at length you gain the summit, out breaks on every hand and with freshened vigour, that same unending, distant whispering rumble of the ocean.

You find that the paragraph deals with only one main idea,—the sound of the ocean, at Monterey ; you find, furthermore, that the main idea is stated at the very beginning of the paragraph.—“The one common note of

all this country is the haunting presence of the ocean." This sentence tells us in a general way what this paragraph is about ; that is, it states the subject, or topic, of the paragraph ; and it is accordingly called the **topic sentence**.

But although in this paragraph the first sentence is the topic sentence, we find that in some paragraphs the opening sentences are introductory, and merely prepare the way for the topic sentence ; sometimes, too, though very rarely, when we wish to arouse the curiosity of the reader, the topic of the paragraph is not stated until the very end. But, as a general rule, the main thought of the paragraph is stated in one of the opening sentences. This law of paragraph structure is known as the **law of the topic sentence**.

EXERCISE 21

What is the subject of each of the following paragraphs ? After reading each paragraph, select the topic sentence.

1. From the birthplace of Shakespeare a few paces brought me to his grave. He lies buried in the chancel of the parish church, a large venerable pile, mouldering with age, but richly ornamented. It stands on the banks of the Avon, on an embowered point, and separated by adjoining gardens from the suburbs of the town. Its situation is quiet and retired : the river runs murmuring at the foot of the churchyard, and the elms which grow upon its banks droop their branches into its clear bosom. An avenue of limes, the boughs of which are curiously interlaced, so as to form in summer an arched way of foliage, leads up from the gate of the yard to the church porch. The graves are overgrown with grass ; the gray tombstones, some of them nearly sunk into the earth are half covered with moss, which has likewise tinted the reverend old building. Small birds have built nests among the cornices and fissures of the walls, and keep up a continual flutter and chirping, and rooks are sailing and cawing about its lofty gray spire.

2. Another day the boy is sent to the swamp pasture to cut brush. Alongside is a brook, and this is a worse temptation than the woods. As usual, for a little while he works well. Then he thinks he will go to the brook to get a drink. He is not thirsty, but he has heard the brook calling to him every time he has paused a moment, and the voice of the brook has a wonderful witchery for a boy. Once beside it, he is a prisoner, for the broad shallows are full of minnows that he can catch in his straw hat, and further down, where the woods are, there is a deep pool. He must go to that and see if there is a trout in it. He crawls up cautiously on his hands and knees and peeks in. There are trout in it,—five of them—and two are fine ones. He can see them so plainly, too, in the clear still water—see their mottled backs and white fins, see their eyes, even ; it is an entrancing sight, and he watches them almost breathlessly. If he only had his fish-line now ! He can't tear himself away, and does not try to, for it is such a pretty picture. The next thing he knows he hears the dinner horn, and most of the brush still remains uncut. But they had no business to set him at such work, so near temptation ! A boy just can't resist looking into the pool where there are trout. From *Boyhood Days on the Farm*, by Charles Clark, Munn, Lothrop, Lee, & Shepard Company, Publishers.

EXERCISE 22

Write a paragraph based upon one of the following topic sentences :

1. Last Saturday was an unusually busy day with me.
2. One night last week I was awakened by a noise which I supposed was caused by a burglar.
3. For several reasons I think it necessary to have a good dictionary.
4. I know an excellent hill for coasting.

17. ORAL DESCRIPTION: ADDRESSING THE AUDIENCE

We have already considered some points in connection with the language of oral composition, and we have seen the necessity of planning oral work very carefully. We must now deal very briefly with the method to be followed in presenting a subject to an audience.

Before beginning your speech, you must, in the first place, formally address the chairman and audience, as, for instance, "Mr. Chairman, and Fellow Pupils," and if any person is present to whom you wish to show deference, he may also be included, as, "Mr. Chairman, your Honour Judge A——, and Fellow Pupils."

If the occasion calls for it, you may open your speech with preliminary remarks referring to the circumstances under which you are speaking. Then you must state the subject, and in a few sentences indicate the line of thought that you propose to follow.

Your speech must not be read from a paper, and it should not be committed to memory. You should, however, have a clear idea of what you intend to say, and you may go so far as to memorize the exact wording of the beginning and the ending. It is also always permissible for a speaker to have brief notes or headings, at which he may glance, if necessary.

It is important that the conclusion of your speech should be effective. Do not conclude abruptly or with hesitation; and try, if possible, to reserve an effective point for the close.

The following example of a pupil's speech will illustrate the majority of these points :

Mr. Chairman, and Fellow Pupils :

We have been asked this afternoon to give a short description of the most interesting place that we have ever visited ;

and I have chosen as my subject a visit to the Chinese Quarter in San Francisco !

A little over a year ago I was spending a few weeks in San Francisco, and one day I made arrangements to visit Chinatown. But I did not intend to make the trip, as the majority of people do, by enlisting the services of a guide, or by joining one of the numerous conducted parties. In preference, I arranged to go in company with a friend of mine, a native of the city, who knew Chinatown thoroughly.

Accordingly, one hot afternoon we set out, and in a short time were walking down the main street of this wonderful settlement of Orientals. As far as pavements, side-walks, and telephone poles and wires were concerned, the streets were familiar, but the houses were unlike anything I had ever seen except in pictures. They were topped by roofs which resembled those seen in pictures of Chinese temples and pagodas, and whole buildings were painted in a most gorgeous combination of flaming colours,—red roofs, yellow walls, and blue trimmings being evidently considered artistic.

As we proceeded on our way, my attention was called to the people who shuffled by in their absurd-looking shoes with wooden soles. The men had partly adopted Western clothes, but there were a great many who still wore the loose garments of their ancestors. The women wore loose, flapping trousers like the men ; but their upper garments were long open coats beautifully worked with silk in Oriental designs.

The shop windows were magnificent, displaying rich Eastern silks and embroidery, as well as strange carvings in ivory and bone. The grocery and butcher shops held quantities of queer food such as I had never seen before, and I wondered if the Chinese used chop-sticks to eat these strange foods.

We turned up a side street away from the stores to see something of the inside life of the Chinese Quarter. But there was little to be seen ; the buildings all had an air of mystery about them, and when I saw a shift-eyed, yellow-skinned Chinaman knock at a door across the street, I paused to watch. There was a wait of nearly a minute ! then, to my

surprise, a portion of the upper door slid back, revealing a grating and the face of a Chinaman. They exchanged a few words in their strange sing-song language ; then the door was opened far enough to admit the caller, and hurriedly closed again, and the shutter was replaced. What, I wondered, was going on behind that closed door ? My companion read my thoughts. "Either an opium den or a gambling house," he volunteered.

"What ! are there such places here ?" I exclaimed.

"Rather," he replied carelessly. "There have been several police raids lately."

But the community seemed so peaceful that it was hard to believe that, when night fell, the streets became infested with robbers and even murderers ; for Chinatown is a very unsafe place for white people after dark, and numbers of robberies and murders have been committed there.

What I saw during the latter part of our trip was largely a continuation of such scenes as I have already described, and I will not weary you by repeating them. I hope, however, that I have made my description clear, and I thank you all for the attention that you have given me.

EXERCISE 23

Give an oral description of one of the following :

1. The Great Snow-Storm
2. A Gipsy Camp
3. The Sounds Heard in the City
4. The Pine Woods
5. The Country School at Recess Time
6. The Express Train
(From engine to Pullman)
7. The Tent on a Rainy Night
8. "Fire ! Fire !"
(The appearance of the street)
9. A Mile of Country Road, in August
10. A Waterfall

18. A STUDY OF A PICTURE : "OVERSLEEPING"

Examine the picture on p. 54. Notice the room, the sheep, the boy asleep on his bed. What is the room used for ? Notice the hay-rack and the manger, the litter on the floor, the articles in the corner. Notice, too, the swallow on the side of the wall. What would you judge as to the location of the room ? Notice that the outside walls are of stone, but that the partition next the bed is of wood. Notice the ceiling. Do you think that there is a room above this ? What openings do there appear to be from the outside ? Is the opening in the wall at the back a closed door, or a window that is boarded up ? Where is the light in the room coming from ? Is it a large or a small opening ? Notice how bright the light is. Account for the direction in which the sheep are facing. Are they coming in from the other side ?

What difference do you notice in the sheep ? In size ? In colour ? In their actions ? What time of year is it ? Notice how the boy is dressed. Notice also that the sheep are not shorn, and that there are young lambs among them. What time of day is it ? Early morning or afternoon ?

Why is there a bed in a shed like this ? Notice the kind of bed,—the side, and the leg, and how the foot of the bed is marked up. Is the bed used for sleeping in at night ?

From which direction has the boy come in ? Notice the position of his hat and staff. Did he take his shoes off before lying down ? Notice their position. Is the dog asleep ? Was he lying on the bed before the boy went to sleep ? Does the boy ever use this room when he is not asleep ? Notice the drawing and pictures on the wall. Notice especially the picture, a photograph, tacked up close to the head of the bed.



OVERSLEEPING—Gibber

EXERCISE 24

Describe the scene in the picture as it would appear to some one looking in from the doorway.

Use the following paragraph headings :

1. The general appearance of the room

The kind of room

The sheep

The shepherd boy

2. The sheep : Appearance, sounds, and movements

3. The boy. Judge from his appearance and surroundings :

How he has fallen asleep

How he usually spends his time

CHAPTER IV

19. BUSINESS LETTERS

It is a daily occurrence for us to have to communicate with persons at a distance, about affairs of business or about personal matters. It will then be necessary for us to study carefully the forms both of business and of friendly letters.

Before we proceed with the writing of a letter, we must choose suitable paper and envelopes. For this, only the most general directions can be given. We find, for instance, that people of good taste rarely use stationery of markedly uncommon size or shape. We must avoid, too, the use of coloured paper, and, except for some special reason, ruled paper ought not to be used.

It need hardly be said that, in all our correspondence, we must be careful to write legibly, to arrange the parts of our letter neatly, to observe the principles of grammar, and to spell and punctuate correctly. But in certain important respects, the forms of business and of personal letters are very different. Let us notice, first, a correctly written business letter.

- (a) 65 York Street,
Winnipeg, Man.,
Nov. 14, 1911.
- (b) Messrs. Symonds & Jones,
22 Main Street,
Toronto, Ont.
- (c) Gentlemen :
- (d) Be kind enough to mail me, at your earliest convenience, one copy of Butcher and Lang's

translation of Homer's *Odyssey*. I should be much obliged, too, if you would send me a catalogue of your new publications for 1911.

(e)

Yours truly,

(f)

Harold W. Campbell.

In the letter quoted above we find six parts : (a) The heading. (b) The address. (c) The salutation, or complimentary opening. (d) The body. (e) The complimentary ending. (f) The signature.

The heading is placed in the upper right-hand corner of the page. We find that it states the exact date and place of writing. If there should be more than one line in the heading, we must indent from left to right. The comma is placed after every principal part except the last, where the period is used.

The address is put lower than the heading, at the upper left-hand side of the page. It contains the title, the name, and the exact address of the person to whom the letter is written. If our letter is addressed to a gentleman, the title Esq. is used. Of course, any additional titles may be indicated. If the communication is addressed to more than one gentleman, or to a lady, we should employ one of the forms Messrs., Mrs., or Miss, as the occasion demands. The rules for punctuating and indenting the address are the same as those which are used in the case of the heading.

The salutation, or complimentary opening, is written below the address. The commonest forms of salutation used in business letters are : Dear Sir :, Dear Sirs :, Gentlemen :, Dear Madam :, Dear Mesdames :.

Below the salutation, and with a slight indentation, we find the body, or text, of our letter. In business letters this should be expressed in the clearest and briefest terms possible. If, however, there is more than one paragraph, the divisions should be marked in the usual way.

The complimentary close follows the body of the letter. In our model, we have used the very common, "Yours truly." Notice that the complimentary close is begun in the middle of the line, no matter where the last line of the body may end ; that the first word always begins with a capital ; and that the expression is followed by a comma.

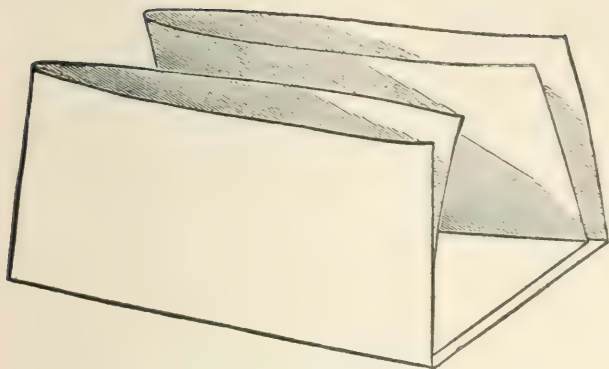
As to the signature, the only precaution to be observed is that it should be written legibly and placed slightly to the right of the complimentary close.

Having written our letter, we must next address our envelope. Examine the address on the envelope below :

MESSRS. SYMONDS & JONES,
BOOKSELLERS,
22 MAIN STREET,
TORONTO,
ONT.

We find that the first line, containing the title and the names of the recipients of the letter, is placed as nearly as possible in the middle of the envelope. The recipients' business is stated on the second line ; their street address on the third ; their city address, on the fourth ; and the name of the province, on the fifth. We indent, as in the letter itself. All important words are spelled with initial capitals, and a comma is placed after each part of the address except the last, where we find a period. *The address should be so plainly written as to leave no room for doubt and no excuse for error on the part of the postal employees.* Finally, the stamp must be placed in the upper right-hand corner of the envelope.

The letter must now be correctly folded and placed in the envelope. Notice the accompanying illustration of the correct method of folding a business letter.



A business letter is generally written on paper of standard size, about 11" x 8½". The sheet is usually folded by turning it from the bottom to the top, with the bottom edge of the sheet within a quarter of an inch of the top edge. The sheet is thus folded almost in the middle. It is next turned one third from the right to the left, and one third from the left to the right. The sheet is now ready to be placed in the envelope.

EXERCISE 25

Write letters as follows, and address envelopes for them :

1. A complaint that your newspaper is not being regularly delivered.
2. An order to the postmaster to deliver your mail to a new address.
3. A small order to a department store.
4. A notice to your landlord that you intend to vacate his house.
5. An apology to a customer for the tardy delivery of goods ordered.

6. A request to a dry goods merchant to send you his new dress patterns.

7. An acknowledgement of the receipt of a sum of money due you.

8. A note accompanying a remittance of money by you.

9. A request to a real estate agent to furnish you with a list of houses to let.

10. An order to a sporting goods firm for supplies for your athletic association.

20. VARIATIONS IN THE FORM OF BUSINESS LETTERS

We have already examined a very common form of business letter. But since it is always necessary for us to make letters conform with the circumstances under which we are writing them, we must take into consideration particularly the person to whom we are writing and the nature of the business on which we are addressing him.

Aside from the body of our letter, the parts most affected by the conditions of writing are the salutation, or complimentary opening, and the complimentary close. Let us notice possible variations in the form of these.

The following are proper salutations for business letters :

Dear Sir :	Dear Madam :
My dear Sir :	My dear Madam :
Dear Sirs :	Dear Mesdames :
My dear Sirs :	My dear Mesdames :
Gentlemen :	

The effect of using the possessive *My* is to make the salutation somewhat more ceremonious. Of course, this form is never employed if the letter comes from more

than one person. The forms *Sir :* and *Madam :* must never be used except when extreme formality is desired. Notice that the first and the last word of all these salutations begin with capitals and that each salutation is followed by a colon. Often, however, instead of a colon, we find a comma and a dash used, but the colon is to be preferred.

The following are proper complimentary endings for business letters :

Yours truly,
Yours very truly,
Yours faithfully,
Yours respectfully.

"Yours respectfully," of course, is used only in writing to a superior. If we use it, we must be careful to avoid the ridiculous mistake of writing *respectably* or *respectively* for *respectfully*. Sometimes these endings are introduced by *I am*, *I remain*, or *Believe me*. If one of these three latter forms is employed, it must be written on a separate line ; for example,

I am,
Yours truly,

It is common also to find the adverbs *truly*, *very truly*, *faithfully*, *respectfully*, etc., written before the possessive sign ; for example, *Truly yours*.

Only one point about the signing of a letter need be noted here. We are sometimes called upon to sign a letter for another person. In that case, after writing his name, we must be careful to write the word *per* and our own initials, below the signature.

EXERCISE 26

Write letters as follows, and address envelopes for them :

1. An excuse for absence from school.

2. A request to be allowed to leave school early.
3. A note to your employer, explaining your inability to be at business.
4. A note to a business man, inquiring as to the prospect of employment with him.
5. A note to your employer, asking for an increase of salary.
6. A complaint that a debt is overdue.
7. A complaint that goods ordered have not been promptly delivered.
8. A request to your landlord that certain repairs be made to your house.
9. A notification to a business house that your traveler will shortly call on them with samples of your goods.
10. An acknowledgement of an order received by you.

21. FRIENDLY LETTERS

Personal, or friendly, letters are generally written on plain note-paper of some standard size. We should be careful not to use stationery of unusual shape, size, or colour. The letter, when once folded, should fit exactly into an envelope of the same colour and quality.

Examine the following letter from Robert Louis Stevenson to his old nurse :

VAILIMA, December 5, 1893.

MY DEAREST CUMMY :

This goes to you with a Merry Christmas and a Happy New Year. The Happy New Year, anyway, for I think it should reach you about "Noor's Day." I dare say it may be cold and frosty. Do you remember when you used to take me out of bed in the early morning, carry me to the back windows, show me the hills of Fife, and quote to me.—

"A' the hills are covered wi' snaw,
An' winter's noo come fairly " ?

There is not much chance of tha there ! I wonder how my mother is going to stand the winter. If she can, it will be a very good thing for her. We are in that part of the year which I like best—the Rainy or Hurricane Season. “When it is good, it is very, very good ; and when it is bad, it is horrid,” and our fine days are certainly fine like heaven ; such a blue of the sea, such green of the trees, and such crimson of the hibiscus flowers, you never saw ; and the air as mild and gentle as a baby’s breath, and yet not hot !

The mail is on the move, and I must let up.—With much love,

I remain,

Your laddie,

R.L.S.

/ We are particularly struck by the easy style of the body of this letter. In fact, the letter is like a written conversation. The sentences are loose, the language is conversational, and the whole tone is pleasingly intimate. We must avoid, above all things, any marked formality in a friendly letter.

Observe that the heading of this letter does not give the full address of the writer and that there is no direction. Both the address and the direction may, however, be included, and, if so the direction should be written on the lower left-hand corner of the letter. The complimentary opening of the quoted letter, which is addressed to a very old and dear friend, shows great intimacy of relationship. The complimentary opening of friendly letters, although not necessarily so informal as in the above, is always more familiar than that of business letters. The following are appropriate forms :

My dear Mr. Brown : My dear Miss Smith :

My dear Brown : My dear Mary :

My dear John :

The omission of the possessive *My* makes the salutation still less formal.

The complimentary ending is also more familiar than that of the business letter. In the quoted example, this is particularly the case. The following are, perhaps, more typical forms :

Yours sincerely,
Yours very sincerely,
Yours affectionately,
Your loving father.

The ending, however, like the salutation, will be varied so as to express the degree of familiarity between the writer and the recipient of the letter.

EXERCISE 27

Write :

1. An expression of thanks for a birthday greeting.
2. An expression of thanks for the loan of a book.
3. A message of congratulation on the passing of an examination.
4. An expression of sympathy for illness.
5. An apology for failure to keep an appointment.
6. An acknowledgement of the receipt of a photograph.
7. A request for desired information about a subject of interest.
8. A note accompanying a gift.
9. An expression of regret for absence when your friend called.
10. An inquiry as to why a friend has not written to you.

22. NARRATION : CONVERSATION

HOW THE GAMIN SAVED THE DAY

Napoleon was sitting in his tent. Before him lay a map of Italy. He took four pins, stuck them up, measured, moved the pins, and measured again. "Now," said he, "that is right. I will capture him there."

"Who, sire?" inquired an officer.

"Melas, the old fox of Austria. He will return from Genoa, pass through Turin, and fall back on Alexandria. I will cross the Po, meet him on the plains of La Servia, and conquer him there." And the finger of the child of destiny pointed to Marengo. But God thwarted Napoleon's schemes, and the well planned victory of Napoleon nearly became a terrible defeat. Just as the day was lost, Desaix came sweeping across the field at the head of his cavalry and halted near the eminence where stood Napoleon. In the corps was a drummer boy, a gamin whom Desaix had picked up in the streets of Paris, and who had followed the victorious eagles of France in the campaigns of Egypt and Austria.

As the column halted, Napoleon shouted to him : "Beat a retreat."

The boy did not stir.

"Gamin, beat a retreat !"

The boy grasped his drum-sticks, stepped forward, and said : "Oh, sire, I don't know how ; Desaix never taught me that. But I can beat a charge that would make the dead fall in line. I beat that charge at the Pyramids once, and I beat it at Mount Tabor, and I beat it again at the Bridge of Lodi, and oh ! may I beat it here ?"

Napoleon turned to Desaix : "We are beaten ; what shall we do ?"

"Do ? Beat them ! There is time to win a victory yet. Up, gamin ! the charge ! Beat the old charge of Mount Tabor and Lodi !"

A moment later the corps, following the sword gleam of Desaix, and keeping step with the furious roll of the gamin's drum, swept down on the host of Austria. They drove the first line back on the second, and the second back on the third, and there they died. Desaix fell at the first volley, but the line never faltered. And, as the smoke cleared away, the gamin was seen in the front of the line, marching right on and still beating the furious charge. Over the dead and wounded, over the breastworks and ditches, over cannon and rear-guard he led the way to victory.

In writing a story we find that we can very often make it much more vivid by introducing conversation. The actual words used by the speaker generally impress us much more forcibly than any indirect report of an incident; and, besides, by quoting the speaker's actual language we can often express in a few words what we should otherwise have to state in a more round-about way. Take the foregoing incident, for example. Now give an account of the conversation of Napoleon with the gamin, without using their actual words, and you will see at once how much more direct and forcible the story is as it stands.

But in introducing conversation into your story there are several points that require care :

1. In the foregoing passage you will notice that, when there is a change of speaker, the change is indicated in each case by a new paragraph-division. Why is this advisable? In planning your composition you will, of course, make paragraph headings as usual, corresponding to different divisions of your story, even though you may have to break a paragraph into smaller paragraphs to show the change of speaker.

2. You will observe in the next place that the quoted expressions are introduced in various ways. Consider, for example, each of the following :

- (1) *Napoleon shouted to him* : "Beat a retreat."
- (2) "Who, sire?" *inquired an officer*
- (3) "Now," *said he*, "that is right. I will capture him there."
- (4) *Napoleon turned to Desaix* : "We are beaten : what shall we do?"

You will notice that in these sentences the introducing words are not always put first. When we wish to emphasize the speaker's thought we generally place it at the beginning of the sentence as in (2). Sometimes, too,

when the words that are used to introduce the quotation are unimportant, they are placed between the parts of the quotation, almost in the form of parenthesis, as in (3). When the quotation is broken in this way, the part immediately following the parenthesis is thrown into greater relief and made more prominent. Occasionally also, we find that the introducing words are omitted altogether. In sentence (4), for example, they are not necessary, and if used, would only weaken the sentence. You will notice also that in sentences (1), (2), and (3), different verbs are used in the italicized expressions, according as we wish to express a statement, a question, or a command. We have, in English, a large number of different verbs which may be used to express various shades of meaning, in introducing a direct quotation; and it is important that we should in every case choose the verb that expresses our meaning accurately.

The following are some of the verbs that may be used, according to the context, to introduce a direct quotation :

added	gasped	rejoined
answered	growled	remarked
asked	hissed	remonstrated
began	implored	repeated
begged	inquired	replied
called out	interposed	retorted
commanded	interrupted	returned
continued	laughed	shouted
cried	moaned	shrieked
declared	murmured	sighed
demanded	muttered	stated
entreated	observed	suggested
exclaimed	ordered	urged
explained	persisted	wailed
expostulated	protested	whispered
faltered	reiterated	yelled

We may now sum up, in the following directions, the points that we have learned regarding the use of conversation in the story :

1. *In writing a story, quote the actual words of a speaker when you can make your narrative more effective by doing so.*

2. *Use a new paragraph division for the words of each speaker.*

3. *To avoid sameness, vary the position and the wording of the introducing words.*

4. *Remember how important it is to choose expressive verbs in the introducing sentences.*

5. *Be careful also to observe the rules that you have already learned as to the use of quotation marks, and the use of capitals, in expressions that are quoted.*

EXERCISE 28

Rewrite the following, making the proper paragraph divisions :

A well-known English actor was travelling on a train to Birmingham, when it stopped at the village of Banbury. The actor, being hungry, determined to buy some of the famous Banbury buns. So he put his head out of the window and, seeing a boy on the platform, called to him, "Hello, my good boy ! Here is threepence ; run and get me two Banbury buns, and you may keep one for your trouble. But be quick about it !" Just as the train was about to move off, the boy ran back, eating a bun. He put some coppers into the actor's hand, saying, "This is the change." "Bother the change !" said the actor. "Where is my bun ?" "There was only one left," said the boy, "and I am eating that."

EXERCISE 29

Rewrite the following, using the actual words of the various speakers :

An old miser was on his deathbed. The whole family, his prodigal son, Dick among the number gathered around his bedside while the old man bequeathed to the different sons their share of his property. To his second son, Andrew, he left his whole estate, and desired him to be frugal. Andrew, in a sorrowful tone, as is usual on these occasions, prayed Heaven to prolong his life and health to enjoy it himself. To the third son, Simon, he left four thousand pounds, and recommended him to the care of his elder brother. Simon pretended to be greatly grieved, and turning to his father he prayed that Heaven might grant him prolonged life and health to enjoy it himself. At last the father turned to poor Dick, whom he had disowned as a sad dog who would never come to any good. And since the prodigal would never be rich, he left him a shilling to buy him a halter. Dick showed no emotion, but merely expressed the wish, as his brothers had done, that Heaven might give the father life and health to enjoy it himself.

23. DIRECT AND INDIRECT NARRATION

Compare the following :

I

"Is the route practicable?" inquired Napoleon.

"It is barely possible to pass," replied the engineer.

"Then, forward!" rejoined the consul.

2

Napoleon inquired if the route was practicable. The engineer replied that it was barely possible to pass. Napoleon at once ordered the army to advance.

In (1) the exact words of the speakers are quoted. This form of narration is said to be *direct*. In (2) the words of the speakers are reported indirectly, and the form of narration is said to be *indirect*.

Notice that, in indirect narration, an assertion, a question, or a command, is expressed in a subordinate clause. The subordinate clause expressing an assertion or a command, is generally introduced by the conjunction *that* ; but in colloquial English, *that* is generally omitted in making an assertion, as, for example, in the following :

He says he is going away ;
They told us they couldn't possibly go.

NOTE : In expressing a command, in indirect narration, instead of using a subordinate clause we sometimes use a different construction, such as the objective with the infinitive, thus :

He ordered the army to advance ;
They commanded the officer to surrender.

You will notice also that in indirect narration the verb in the subordinate clause is put in the same tense as the verb in the principal clause which governs it. This agreement in tense is known as the *sequence of tenses*. (See Ontario High School Grammar, Section 218.)

You learned in the previous lesson that direct narration is used in order to make the narration more forcible. You will find also that in some cases we use direct narration in order to avoid constructions that are clumsy and ambiguous. Compare, for example, the following :

INDIRECT

John told his father that if he would hold the horse while he went into the store he would be sure not to run away.

DIRECT

"If you will hold the horse while I go into the store," said John to his father, "he will be sure not to run away."

INDIRECT

A sailor asked the captain whether a thing is lost if you know where it is. The captain replied in the negative. Then the sailor told him that his silver teapot which has just fallen out of his hand was not lost, for he knew that it was at the bottom of the ocean.

DIRECT

"Captain," asked a sailor, "is anything lost if you know where it is?" "No," replied the captain. "Then," said the sailor, "your silver teapot, which has just fallen out of my hand, is not lost, for I know that it is at the bottom of the ocean."

EXERCISE 30

Change the following sentences from the indirect to the direct form, and state which form is preferable :

1. The schoolmaster promised the boys that he would give them an extra half-holiday that afternoon.
2. The Angel asked King Robert if he was the king, and he replied that he was.
3. Herminius shouted to Horatius that he would help him to keep the bridge.
4. The bishop asked the convict how long it had taken him to earn the money. The convict replied that it had taken him nineteen years.
5. The mate begged Columbus to tell him what he should say to the sailors in the morning if no land was to be seen.

EXERCISE 31

Rewrite the following, using indirect narration throughout :

In an outlying district in South America, a robber once met an Indian mounted on horseback, and, compelling him to dismount, he robbed him of his horse. The Indian, however, followed the robber to town and summoned him to appear before a judge.

"How absurd!" said the robber, when accused of the theft. "The horse is my own. I have reared it from a colt."

"I pray you," said the Indian to the judge. "send for the horse, and we shall then see to whom it belongs."

This was done, and the Indian throwing his cloak over the horse's head, said to the judge, "This man swears that he has had the horse since it was a colt. Let him therefore tell you in which of its eyes it is blind."

The robber, not daring to hesitate, said at once, "The right eye."

"Neither the right nor the left," said the Indian, taking off the cloak. "He is not blind at all."

"The horse is yours," said the judge, "and, as for this fellow, he shall be imprisoned unless he agrees to pay you a heavy fine for the annoyance which he has caused."

24. THE SEMICOLON, THE COLON, AND THE DASH

The Semicolon: In our last lesson on punctuation, we noted the uses of the comma. But often we need other punctuation marks than the comma to make our sentences fully intelligible. Examine the sentence below:

That that is is that that is not is not.

As the sentence stands, it appears to be only a meaningless group of words. Let us now insert commas:

That that is, is, that that is not, is not.

Written thus, the sentence contains three equally important pauses; and as it stands the meaning intended is not expressed. Let us, however, change the second of these commas to a semicolon:

That that is, is; that that is not, is not.

Immediately, the sentence becomes quite clear. A very common use of the semicolon, then, is to separate the larger divisions in a sentence if any of them already contain commas.

But it may happen that the semicolon is employed between clauses where no comma occurs. Notice its use in this sentence :

They expostulated ; they entreated ; but in vain.

The effect is to emphasize each clause in the series. Again, particularly in business correspondence, we have occasion to use such abbreviated forms as *viz.*, *e.g.*, *i.e.* The semicolon should precede all such abbreviations ; as in the following :

North America contains five of the greatest lakes in the world ; viz., Superior, Michigan, Huron, Erie, and Ontario.

We may, then, sum up the uses of the semicolon as follows :

The semi-colon is used :

1. Between the larger divisions of a sentence that already contain commas.
2. Between the clauses of a sentence, when it is desirable to emphasize them.
3. Before such abbreviated forms as *viz.*, *e.g.*, *i.e.*

The Colon : But there may be an even greater break in a sentence than that indicated by the semicolon, and in such cases the colon is frequently used, as in the following :

1. The leading questions which you must this day decide are these two : First, whether you ought to give ; and secondly, what you ought to give.

2. On June 28th, he wrote to an unknown correspondent :
Sir :

I love Mr. Gladstone but hate his present policy.

I am,

Yours faithfully,

TENNYSON.

The colon in the first sentence is used for two reasons :

1. To introduce a list of particulars preceded by some expression which indicates that the particulars are to follow; such as "these two" in the foregoing example:
2. To separate parts of a sentence within which the semicolon already occurs.

The colon in the second sentence above precedes a somewhat long and complicated quotation.

The colon must, then, be employed :

1. To introduce formally a list of particulars.
This use is very common in business correspondence. Notice how the colon is thus employed in pp. 60-61.
2. To separate the divisions of a sentence already containing a semicolon.
3. To introduce a long or complicated quotation.

The Dash.—The turn of thought, however, may be so sudden as to change completely the course of the sentence. Such is the case in the following :

"Well, of all the unjust things"—when his ~~old~~ chance~~d~~ to fall upon Alice.

To indicate a break so abrupt as this, a special mark, the dash, is used. Other uses of the dash are exemplified in the following :

1. You won't leave old Pew, mates—not old Pew.
2. Some of the man's money—if he had any—was due to us.

In the first sentence, the effect of the long pause indicated by the dash is to emphasize strongly the expression following.

In the second sentence, the dash is used to inclose the parenthetical clause.

The uses of the dash, then, are :

1. To mark a very abrupt change in the course of a sentence.
2. To throw emphasis upon a following expression.
3. To inclose a parenthetical expression, when the comma would not indicate a sufficient break.

EXERCISE 32

Insert all necessary punctuation marks in the following :

1. They had now reached the road that turns off to Sleepy Hollow but Gunpowder who seemed possessed with a demon instead of keeping it up made an opposite turn and plunged headlong downhill to the left. 2. Another convulsive kick and old Gunpowder sprang upon the bridge he thundered over the resounding planks he gained the opposite side and now Ichabod cast a look behind to see if his pursuer should vanish according to rule in a flash of fire and brimstone. 3. Whatever money the schoolmaster possessed and he had received his quarter's pay but a day or two before he must have had about his person at the time of disappearance. 4. It is true an old farmer who had been down to New York on a visit some years after and from whom this account of the ghostly adventure was received brought home the intelligence that Ichabod Crane was still alive that he had left the neighbourhood partly through fear of the goblin and Hans Van Ripper and partly in mortification at having been suddenly dismissed by the heiress that he had changed his quarters to a distant part of the country had kept school and studied law at the same time had been admitted to the bar turned politician electioneered written for the newspapers and finally had been made a justice of the Ten Pound Court. 5. I'm sure I'm not Ada she said for her hair goes in such long ringlets and mine doesn't go in ringlets at all and I'm sure I can't be Mabel for I know all sorts of things and she oh she knows such a very little Besides she's she and I'm I and

oh dear how puzzling it all is I'll try if I know all the things I used to know. Let me see four times five are twelve and four times six is thirteen and four times seven is oh dear I shall never get to twenty at that rate However the Multiplication Table doesn't signify let's try geography. London is the capital of Paris and Paris is the capital of Rome and Rome no that's all wrong I'm certain.

25. THE PARAGRAPH : COHERENCE

Examine the following paragraphs :

I met one of these mice in my travels one day under peculiar conditions. He was on his travels also, and we met in the middle of a mountain lake. I was casting my fly there, when I saw, just sketched or etched upon the glassy surface, a delicate V-shaped figure, the point of which reached about the middle of the lake, while the two sides, as they diverged, faded out toward the shore. I saw that the point of this V was being slowly pushed across the lake. I drew near in my boat, and beheld a little mouse swimming vigorously for the opposite shore. His little legs appeared like swiftly revolving wheels beneath him. As I came near, he dived under the water to escape me, but came up again like a cork and just as quickly. It was laughable to see him repeatedly duck beneath the surface and pop back again in a twinkling. He could not keep under water more than a second or two. Presently I reached him my oar, when he ran up it and into the palm of my hand, where he sat for some time and arranged his fur and warmed himself. He did not show the slightest fear. It was probably the first time he had ever shaken hands with a human being. He had doubtless lived all his life in the woods, and was strangely unsophisticated. How his little round eyes did shine, and how he sniffed me to find out whether I was more dangerous than I appeared to his sight !

After a while I put him down in the bottom of the boat and resumed my fishing. But it was not long before he became very restless and evidently wanted to go about his business. He would climb up to the edge of the boat and

peer down into the water. Finally he could brook the delay no longer and plunged boldly overboard ; but he had either changed his mind or lost his reckoning, for he started back in the direction from which he had come, and the last I saw of him was a mere speck vanishing in the shadows near the lower shore.

From Burrough's *Squirrels and other Fur-Bearers*, by permission of Houghton, Mifflin Company, Publishers.

In this paragraph the author tells about his experience with a field-mouse. The first paragraph tells how the mouse reached the boat ; the second tells how it returned to the shore. The second sentence in each paragraph is the topic sentence.

If, now, we analyse the first paragraph to see what details it contains and in what order they come, we shall find that the plan of the paragraph is somewhat as follows :

The place ; the V-shaped figure ; the mouse swimming ; efforts to escape by diving ; closer acquaintance.

You will notice that the sub-headings follow one another in the order in which the different actions described by the writer actually occurred ; and that each sentence merely continues the thought of the preceding sentence. In most of these statements we can readily see the relation between the thoughts, without the use of any special word to show the connection ; as, for example, in the following :

It was laughable to see him repeatedly duck beneath the surface and pop back again in a twinkling. He could not keep under water more than a second or two.

But sometimes the use of a special connective, or of some word that refers definitely to the preceding sentence, helps to make the narrative clearer, as, for example, in the following :

We met in the middle of a mountain lake. I was casting my fly *there*, when I saw, just sketched or etched upon the

glassy surface, a delicate V-shaped figure. I saw that the point of *this V* was being slowly pushed across the lake.

You will notice also that throughout the passage the writer connects the various incidents by showing that they take place one after another in a definite order of time. Notice particularly the following expressions :

As I came near, he dived ;
Presently I reached him my oar ;
After a while I put him down ;
It was not long before he became very restless ;
Finally he could brook the delay no longer ;
The last I saw of him was a mere speck.

Most of these italicized expressions could be omitted without affecting the main facts of the story, but if they were left out, we could not follow the narrative so easily.

When a person makes statements that are not connected with one another, we say that he talks *incoherently* ; and when, on the other hand, his statements appear in the proper order, and are properly connected, we say that they are *coherent*. The law of paragraph structure that we have been considering is, accordingly, known as the **law of coherence**.

We may now sum up the main points relating to this law, in the following directions :

1. *Arrange the details in your paragraph in their natural order.*
2. *In the progress of your narrative, be careful to indicate clearly the changes in time and place.*
3. *See that the relation between each statement and what precedes it, is clear and unmistakable. If necessary, use a conjunction or an adverb to show the connection.*

EXERCISE 33

(a) *In Shakespeare's MUCH ADO ABOUT NOTHING the constable Dogberry makes these charges against his prisoners :*

Marry, sir, they have committed false report ; moreover they have spoken untruths ; secondarily, they are slanderers ; sixth and lastly they have belied a lady ; thirdly, they have verified unjust things ; and to conclude, they are lying knaves.

Rearrange these statements so as to make them more coherent.

(b) The following passage is incoherent because the writer has not shown the relation between the different statements. Rewrite it so as to secure coherence.

When the rebellion of 1837 broke out, William Lyon Mackenzie, one of the leaders in Upper Canada, was given the duty of collecting forces in the towns and villages in North York. Rolph, Lount, and others, were also raising troops. It was arranged that they should meet at Montgomery's Tavern, eight miles north of Toronto, on Thursday, the 7th of December. Mackenzie arrived at the meeting-place with the troops that he had raised. He learned, to his dismay, that Rolph had changed the day from Thursday to Monday, December 4th. It was too late to remedy the blunder, and, wishing to make the best of it, Mackenzie determined to march on the city without further delay. Lount, who arrived that evening, had only eighty-five men, who were worn out by a march of from thirty to forty miles over muddy roads. No one had received any news of what was going on in the city. Mackenzie deemed it advisable to wait until they found out. Accompanied by three others, he set out for the city to ascertain the exact state of affairs, but they had to return. As his forces were steadily increasing he wanted to march on the city the next day. He was again overruled because the rebel leaders knew nothing of the state of the garrison. Thus they lost their chance. Delay meant defeat.

EXERCISE 34

In the following passage, select the expressions that are used to show the relations between thoughts, and those that are used to mark continuity in time.

There was nothing to alarm him at first entry. Twigs crackled under his feet, logs tripped him, funguses on stumps resembled caricatures, and startled him for the moment by their likeness to something familiar and far away ; but that was all fun and exciting. It led him on and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, gathering in behind and before ; and the light seemed to be draining away like flood water.

Then the faces began.

It was over his shoulder, and indistinctly, that he first thought he saw a face ; a little evil, wedge-shaped face looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things or there would be simply no end to it. He passed another hole, and another, and another ; and then—yes ! —no ! —yes ! —certainly a little narrow face, with hard eyes, had flashed up for an instant from a hole and was gone. He hesitated—braced himself up for an effort, and strode on. Then suddenly, as if it had been so all the time, every hole, far and near, and there were hundreds of them, seemed to possess its face, coming and going rapidly, all fixing on him glances of malice and hatred ; all hard-eyed, and evil, and sharp.

If he could only get away from the holes in the banks, he thought, there would be no more faces. He swung off the path and plunged into the untrodden places of the wood.

Then the whistling began.

Very faint and shrill it was ; and far behind him, when first he heard it ; but somehow it made him hurry forward. Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its farthest limit. They were up and alert and

ready, evidently, whoever they were ! and he—he was alone, and unarmed, and far from any help ; and the night was closing in.

Then the pattering began.

He thought it was only falling leaves at first, so slight and delicate was the sound of it. Then as it grew it took a regular rhythm, and he knew it for nothing else but the pat-pat-pat of little feet still a very long way off. Was it in front or behind ? It seemed to be first one and then the other, then both. It grew and it multiplied, till from every quarter as he listened anxiously, leaning this way and that, it seemed to be closing in on him. As he stood still to hearken, a rabbit came running towards him through the trees. He waited, expecting it to slacken pace, or to swerve from him into a different course. Instead, the animal almost brushed him as it dashed past, his face set and hard, his eyes staring. "Get out of this, you fool ! get out !" the Mole heard him mutter as he swung around a stump and disappeared down a friendly burrow.

The pattering increased till it sounded like sudden hail on the dry leaf-carpet spread around him. The whole wood seemed running now, running hard, hunting, chasing, closing in around something or somebody ! In panic he began to run, too, aimlessly, he knew not whither. He ran up against things, he fell over things, he darted under things and dodged around things. At last he took refuge in the deep dark hollow of an old beech-tree, which offered shelter, concealment,—perhaps even safety, but who could tell ? Anyhow, he was too tired to run any further, and could only snuggle down into the dry leaves which had drifted into the hollow, and hoped he was safe for a time. And as he lay there panting and trembling, and listened to the whistlings and patterings outside, he knew it at last in all its fulness, that dread thing which other little dwellers in field and hedgerow had encountered here, and known as their darkest moment—that thing which the Rat had vainly tried to

shield him from—the Terror of the Wild Wood.

From *The Wind in the Willows*, by Kenneth Grahame. Permission of Charles Scribner's Sons, owners of Canadian rights.

26. ORAL NARRATION : THE SPEAKER'S VOICE

Even if your oral composition is well planned, and expressed in suitable language, it will not be effective unless you deliver it in such a way that your audience is able to hear you easily and to follow you without effort. Speak loudly enough to be heard clearly at the back of the room ; and be careful not to let your voice drop at the end of a sentence so that the last words become inaudible. But speaking in too low a tone and dropping the voice, are not the worst faults that you have to guard against. You must take care also to speak distinctly. Do not mumble, and do not run your words together.

EXERCISE 35

(a) *Read the following and tell orally in your own words, the story of The Flying Dutchman.*

Once upon a time, a Dutch ship set sail from the East Indies to return to Holland. The Dutch had rich lands in the East Indies, and many a poor lad went out from Holland before the mast and landed at Java, it may be, and there settled himself and grew rich.

Such an one was a certain Diedrich, who had no father or mother living and was left to shift for himself. And when he came to Java he was bound out to a rich planter ; but he worked so hard and so faithfully that it was not long before he was free and his own master. Little by little he saved his money, and as he was very careful it was not many years before he was very rich indeed.

Now all these years Diedrich had never forgotten what a hard time he had had when he was a boy ; and at last, when he was a man grown and had his large fortune, he resolved to carry out a plan which he had made. He sold his lands and houses, which he owned in Java, and all his

goods, and took the money he received, in bags, aboard a ship which was to return to Holland.

He was the only passenger on board, but he was a friendly man, and soon he was on good terms with the captain and all the crew. One day, as the ship drew near the Cape of Good Hope, Diedrich was sitting by the captain, and they each fell to talking about their early life.

"And what," said Diedrich to the captain, "do you mean to do when you make a few more voyages, and have saved up money enough not to need to go to sea any more?"

"I know well," said the captain, as he pulled away at his pipe. "There is a little house I know by a canal just outside of Amsterdam. I mean to buy that house ; and I will have a summer-house in the garden, and there I will sit all day long smoking my pipe, while my wife sits by my side and knits, and the children play in the garden."

"Then you have children?"

"That I have," said the captain, and he went on to name them, and to tell how old each one was, and how bright they all were. It was good to hear him, for he was a simple man, and cared for nothing so much as his wife and little ones.

"And what," at last the captain said to Diedrich,—
"what shall you do?"

"Ah, I have no wife or children, and there is no one in all Holland who will be glad to see me come home." Then he told of what a hard time he had when he was a youngster, and at last, as the darkness grew deeper, and he sat there alone with the captain, he suddenly told him his great plan.

"I have made a great deal of money," said he, "which you know I am carrying home with me. I will tell you what I am going to do with it. There are a great many poor children in Amsterdam who have no home. I am going to build a great house and live in it, and I am going to have the biggest family of any one in Amsterdam. I shall take the poorest and the most miserable children in Amsterdam, and they shall be my sons and daughters."

"And you shall bring them out to my house," said the captain, "and your children and mine shall play together." So they talked and talked, until at last it was very late, and they went to their cabins for the night.

Now, while they were talking, the man at the wheel listened ; and, as he heard of the bags of gold that Diedrich was carrying home, his evil heart began to covet the gold. As he steered the ship, and after his turn was over, he thought and thought how he could get that gold. He knew it would be impossible for him alone to seize it, and so he whispered about it to one and another of the sailors.

The crew had been got together hastily. There was not one Dutchman among them, and there was not one of the crew who had not committed some crime. They were wicked men, and, when the sailor told them of the gold that was on board, they were ready for anything.

The ship drew nearer the Cape of Good Hope, and the captain walked the deck with Diedrich, and they both talked of the Holland to which they were going, when suddenly they were seized from behind and tightly bound. At the same instant the officers of the ship, the mate and the second mate, were seized, and now the ship was in the hands of the mutinous crew.

These wicked men made short work. They threw the captain and Diedrich and the two mates, each bound hand and foot, into the sea. "Dead men tell no tales," said the man at the wheel. Then they sailed for the nearest port. But as they sailed a horrible plague broke out on board. It was a plague which made the men crave for water for their burning throats, and, as they fought to get at the water-casks they spilled all the water they had.

There they were, in the midst of the salt sea, which only to look at made them wild with thirst. Though they feared what might befall them if they made for the land, they could not stand the raging thirst, and they steered for the nearest port.

But when they came into the port the people saw they had the plague and they refused to let them land.

"We have great store of gold," the crew cried with their parched mouths. "Only give us water!" But the people drove them away. It was the same when they went to the next port, and the next. They turned back, away from their homeward voyage, to the ports of the East.

Then a great storm arose and they were driven far out to sea, and when the gale died down they steered again for the land. And when they drew near once more, another gale sprang up, and they were driven hither and thither. And once more they were swept far away from the shore.

That was years and years ago. But when ships make the Cape of Good Hope, and are rounding it, through the fog and mist and darkness of the night they see a ghostly ship sailing, sailing, never reaching land, always beating up against the wind. Its sails are torn, the masts are bleached, and there are pale figures moving about on deck. Then the sailors whisper to each other,

"Look! there is the Flying Dutchman."

From Scudder's *Book of Legends*, Riverside Literature Series, No. 144, by permission of Houghton, Mifflin Company.

(b) *Tell in your own words the story of any myth, or legend, or historical incident. The following are suggested as suitable :*

1. The Wooden Horse in the Siege of Troy
2. Ulysses and the Cyclops
3. Atalanta's Race
4. The Heroes of Thermopylae
5. The Story of Regulus
6. Jason and the Golden Fleece
7. The Story of Gideon
8. Damon and Pythias
9. Apollo and Phaethon
10. The Wandering Jew



PUTTING IN THE FINISHING TOUCHES.—*Von Bremen*

27. A STUDY OF A PICTURE :
"PUTTING IN THE FINISHING TOUCHES"

One hot summer day an artist went sketching in the country. Becoming thirsty, he called at the back door of a farm house, and asked for a drink of water. While the servant was getting the water in an adjacent out-house, the artist made love to the farmer's daughter. In the meantime, the children came home from school, and, spying the artist's unfinished sketch, which he had carelessly left outside, they took one of the brushes and proceeded to "put in the finishing touches".

Examine the picture. What reason is there for thinking that it is a warm summer day, and that this is a house in the country ? It is quite evident that the scene is at the back door of the house. What is this corner used for ? Notice the clothes-line, the tub, the trough, and the wash-basin. Where is the door ? What details are there to indicate that the artist probably asked for a drink of water ? Notice the mug on the table, and the water flowing from the spout against the wall. Where is the handle of the pump ? Remember that on many Old Country farms the stables and sheds are joined to the house. Describe the three children. Notice the different expressions on their faces. Why are the two children kneeling down instead of standing up to "put in the finishing touches" ?

EXERCISE 36

Tell the story suggested by the picture, introducing conversation where possible.

CHAPTER V

28. EXPOSITION

We have already, in both written and oral work, given explanations of how common things are made, or common operations carried on. This form of explanation or **exposition**, as it is customary to call it, is not very difficult, for we have merely to tell, in a clear, orderly way, of our own doings or of some process that we have seen. But we are often obliged to give an explanation of happenings with which we have had nothing to do, and which we have not seen. Thus, instead of telling how a certain thing is done, we may, in some cases, have to tell why it happens. In our class work in geography, for instance, we are frequently required to explain natural phenomena. The following is an exposition of this kind, given by a traveller in Yellowstone National Park.

GEYSERS

"Show me a geyser?" I at last exclaimed impatiently, "I want to see a genuine geyser." Accordingly our guide conducted us to what he announced as "The Fountain." I looked around me with surprise. I saw no fountain, but merely a pool of boiling water, from which the light breeze bore away a thin, transparent cloud of steam. It is true, around the pool was a pavement as delicately fashioned as any piece of coral ever taken from the sea. Nevertheless, while I admired that, I could not understand why this comparatively tranquil pool was called a geyser, and frankly said I was disappointed. But, even as I spoke, I saw to my astonishment the boiling water in the reservoir sink and disappear from view.

"Where has it gone?" I eagerly inquired.



"OLD FAITHFUL" GEYSER

"Stand back !" shouted the guide. "She's coming !"

I ran back a few steps, then turned and caught my breath; for at that very instant, up from the pool which I had just beheld so beautiful and tranquil, there rose such a stupendous mass of water as I had never imagined possible in a vertical form. I knew that it was boiling, and that a deluge of those scalding drops would probably mean death. But I was powerless to move. Talk of a fountain ! This was a cloud-burst of the rarest jewels, which, till that moment, had been held in solution in a subterranean cavern, but which had suddenly crystallized into a million radiant forms on emerging into light and air. The sun was shining through the glittering mass ; and myriads of diamonds, moonstones, pearls, and opals mingled in splendid rivalry two hundred feet above our heads.

What is there in the natural world so fascinating and mysterious as one of these geysers? What, for example, is the depth of its intensely coloured pool of boiling water? No one can tell. One thing, however, is certain ; the surface pool is but the summit of a liquid column. Its base is in a subterranean reservoir. Into that reservoir there flows a volume of cold water, furnished by the rain or snow, or by infiltration from some lake or river. Meantime, the walls of the deep reservoir are heated by volcanic fire. Accordingly the water in contact with these walls soon begins to boil, and a great mass of steam collects above it. There must, of course, be some escape for this, and finally, it makes its exit, hurling the boiling water to a height of one or two hundred feet, according to the force of the explosion. The amount of water hurled forth seems almost incredible. "Old Faithful," a neighbour of "The Fountain," pours out, at each eruption, about one million five hundred thousand gallons, or more than thirty-three million gallons in one day. However, you will understand this if you remember that some of these volcanic fountains play for more than half an hour before their contents are discharged.

By permission of Geo. L. Shuman & Co., Chicago, Publishers of the *Stoddard Lectures*.

Now, the writer of the above had to explain the appearance, the action, and the cause of a geyser, to readers who had never seen one. Naturally he took great pains to put his exposition in a form that could be readily understood. Notice how he has contrived to do this. In the first paragraph, he has given a very clear description of a geyser at rest. Next, in the second long paragraph, he pictures vividly the same geyser in action. In the third paragraph, he points out, in the clearest language at his command, the various steps in the eruption of a geyser; the gathering of the water in a liquid column resting on a subterranean reservoir, the heating of the water until it boils, the formation and expansion of steam, and, finally, the violent explosion.

If then, we are to succeed in writing a clear exposition of this kind, we must first make sure that we ourselves fully understand the phenomenon that we are attempting to explain. Then we must gather all material necessary for our explanation and arrange it in natural order. Lastly, we must express ourselves in such simple, and yet forcible, language, that there will be no possibility of our being misunderstood, or of failing to interest our readers.

EXERCISE 37

Write an expository essay on one of the following :

1. Dew. 2. Rain. 3. Snow. 4. Hail. 5. Ice.
6. Winds. 7. Clouds. 8. Thunder. 9. Lightning.
10. The Northern Lights. 11. Eclipses.

EXERCISE 38

Write an exposition of one of the following :

1. Why Latin is used by druggists and physicians.
2. Why immigrants come to Canada.

3. Why explorers were anxious to discover the North and the South Pole.
4. Why we have legal holidays.
5. Why we apparently lose a day in going from America to China.
6. Why the thermos bottle keeps its contents cold or hot, as the case may be.
8. Why certain birds and animals are active at night only.
9. Why the grafting of fruit trees is profitable.
10. Why the leaves fall in the autumn.

29. COMMON ERRORS IN GRAMMAR

It need hardly be said that, in both speaking and writing, we must observe the principles of English Grammar. And yet it frequently happens that work in composition is seriously marred by the neglect to observe the principles of grammar. By taking the following precautions, you may avoid some of the commonest mistakes of this kind.

1. Make the verb agree with the subject in number.

Review the rules of verb agreement, Ontario High School Grammar, pp. 215-216.

2. Do not interchange past tense and perfect participle forms. Do not use a perfect infinitive phrase for a simple present infinitive. The following sentences illustrate these two mistakes :

She sung very sweetly.

I intended to have seen you this morning.

3. Do not use *ought* as a perfect participle ; for example :

You hadn't ought to have gone.

4. Do not interchange forms of the verbs *lie* and *lay*, *sit* and *set*, *rise* and *raise*. The following sentences illustrate these errors :

He laid down tired and ill.

He sat the clock on the table.

He tried to raise up.

5. Avoid the vulgar use of *ain't*, and of *don't* in the third person, singular ; for example :

He ain't at home. He don't believe us.

6. Write the possessive case and the plural forms of nouns correctly.

7. Be careful how you use *kind* and *sort*. Do not say, "This sort of a book," but, "This sort of book." Do not say, "Those kind of books," but, "That kind of book."

8. Make pronouns agree with their antecedents. Be careful to use the correct case forms of pronouns.

This is one of the best games that have (not *has*) been played this year.

He was a man whom (not *who*) I knew I could trust.

9. Do not use an adjective for an adverb. Do not use comparative or superlative forms of adjectives that do not admit of comparison. Avoid using the superlative in comparing two things. The following sentences, for example, are incorrect :

He works as quick as I.

This box is squarer than that.

He is the brightest of the two boys.

EXERCISE 39

Correct the errors in grammar in the following :

1. You hadn't ought to have done it. 2. Don't buy this sort of a book. 3. He don't intend to go. 4. They sent invitations to all whom they thought would accept. 5. The ink-well don't set level. 6. His use of the various tools prove him a born mechanic. 7. The rhinoceros's

hide is very tough. 8. The balloon had already raised from the ground. 9. Each of the boys had went quietly to their own home. 10. No one can regret it more than me. 11. Are either of the children here? 12. The fact was not proven. 13. We were inside of the house. 14. She stitched much quicker than I. 15. We never quarrel now like we did when we were boys. 16. All us fellows met to consider the question. 17. The house was furnished as good as you could wish. 18. He stopped whoever he met. 19. The two boys liked one another. 20. I had hoped to have met you before now.

EXERCISE 40

Which of the suggested expressions is correct in each of the following sentences :

1. None but (he, him) and (me, I) (believes, believe) that. 2. Each of the boys went to (their, his) own seat. 3. Of the two brothers, he is the (more, most) successful scholar. 4. The hen is (setting, sitting) on the eggs. 5. Do not shout so (loud, loudly). 6. The Premier, as well as the Commons and Senate (are, is) in favour of the measure. 7. (Whom, who) did you say you elected? 8. (James, James', James's) book is on the table. 9. Every one should paddle (their, his) own canoe. 10. I have (lain, laid) the book on the desk. Who (whom) did you say found the book? 12. He writes as (legibly, legible) as his sister. 13. Robert (Burns, Burn's, Burns's, Burns') poems are much admired. 14. Ten acres (was, were) the size of the farm. 15. She disliked both of (we, us) boys. 16. The invalid was (laying, lying) on a couch. 17. The jury (has, have) returned to their homes. 18. The girl (begun, began) to cry. 19. (Rise, raise) up and speak. 20. You are just as industrious as (him, he.)

30. SENTENCE UNITY

A sentence should deal with only one main thought. It should contain no phrases or clauses not directly connected with this main thought. A sentence so constructed, is said to possess **unity**.

1. It is quite plain that a sentence cannot possess unity if it deals with two entirely different subjects. Consider the following :

Being the oldest Presbyterian Church in Canada, it interested us very much and we felt as if God were indeed with the people who met and worshipped there.

There is no close connection in thought between the age of the church and the devoutness of the congregation. The sentence might be broken, thus :

As this was the oldest Presbyterian Church in Canada, it interested us very much. We felt, too, from the devoutness of the congregation, as if God were indeed with the people who met and worshipped there.

2. A single irrelevant phrase or clause, even though a new subject be not introduced, is sufficient to break the unity of a sentence. Notice the following :

Standing on the cross-roads around which the little place is built I can see for about a mile along a white, dusty road, *which is very hot in summer time*.

Now the clause in italics, although it states what may be perfectly true, describes the road only under particular conditions. There is no connection in thought between seeing a mile along the road, and its being hot in summer time. The clause should be omitted.

3. Frequently, too, the unity of the sentence is destroyed by the introduction of an irrelevant thought in the form of a long and cumbersome parenthesis. Notice the effect in the following :

A thousand years after Alfred's death (Alfred, by the way, was the real founder of the British navy) a movement was begun to erect a statue in his memory.

In general, it is well to avoid the use of parenthetical expressions. Most certainly, they should not be introduced when they make so decided a break in the thought as in the case shown above.

4. We have already noticed the error of joining statements together in a loosely constructed sentence. But, since this looseness of construction really involves a loss of unity, let us examine another example :

I arrived in Montreal at ten p.m. after being on the boat ten hours, and was met at the wharf by my brother, who greeted me in the most friendly way, after which he took me to his home, and we were met at the door by his wife, who had prepared supper, so we ate it and then talked about our people at home and old times, and then planned a pleasure trip for next day.

Such a long, straggling sentence cannot make a single definite impression on the reader's mind. Note the improvement when written as below :

I arrived in Montreal at ten p.m., after having been ten hours on the boat. My brother met me at the wharf and took me to his home. At the door, his wife met us and after the usual greetings, she announced that supper was ready. After supper, we had a long talk about our people at home, and about old times. Then we planned a pleasure trip for the next day.

5. Often, also, a sentence is lacking in unity, because the real relation between the different clauses is not properly indicated. In the following sentence, for example, the two statements are represented as of equal importance; the first one, however, should really be subordinated :

Those benches had no backs, and it was very tiresome to sit on them long.

This sentence ought to be written thus :

As those benches had no backs, it was very tiresome to sit on them long.

6. The reverse mistake, of writing a principal clause as if it were subordinate, is illustrated in the following :

It was a fine summer day as my cousin and I drove along the country road toward the village.

The principal subject should certainly be "my cousin and I," The sentence ought to be written :

On a fine summer day, my cousin and I drove along the country road toward the village.

The errors illustrated in 5 and 6 also produce a marked break in the connection, or coherence, of the members of the sentences in which they occur. These errors will be more fully treated later in dealing with the subject of coherence.

If, then, we are to secure unity in our sentences, we must avoid :

1. The introduction of unrelated thoughts.
2. The introduction of irrelevant matter in phrases or clauses.
3. The use of long parenthetical expressions.
4. The overloading of a sentence with details.
5. The improper co-ordination or subordination of clauses.

EXERCISE 41

Change the construction of the following sentences in order to secure unity :

1. There was by no means a large gathering of spectators, several ladies being among those present.

2. He returned to England in 1839, and next year he was persuaded to enter Parliament, but he soon lost his seat, and then he retired, and resumed his studies, and died in 1849.

3. To cut a long story short, I worked hard for a few days, and saw every class of business, and earned money enough to keep me, till I found myself man enough to sail my own ship, and I stayed in Parliament Street for forty years.

4. At the reception of His Highness at Cape Town, one remarkable feature was the appearance of more than two hundred native chiefs from all parts of South Africa, whose picturesqueness was destroyed by European clothing in which

black men always look like valets, but who expressed themselves in most loyal terms.

5. It was evening, and as I stood on the summit of the hill overlooking the familiar little village, which was gradually disappearing in the twilight, an inexpressible feeling of sadness came over me, when I thought of having to leave for home the next day.

6. Skating is a very pleasant pastime, and the children's parents do not object, for it is good, healthful exercise.

7. The church had grand windows and we were permitted to climb the loft and inspect the chimes, which were an addition installed in memory of some member of the congregation.

8. There was another place we wished to visit and that was St. Mark's Anglican Church which was built before the war of 1812 and occupied by the American soldiers.

EXERCISE 42

Combine into longer sentences the thoughts that are closely related in the following :

(a) A piece of money was lying in the road. A young man picked it up. He hoped to find another. He kept his eyes fixed steadily on the ground. He did this always afterwards in walking along the street. He did pick up a good amount of gold and silver. This was in the course of a long life. He was looking for money all this time. The heavens were bright above him. Nature was beautiful around him. He did not see them. He never looked up from the mud and filth. He sought treasure in them. He died a rich old man. He knew this fair earth even up to his death, only as a dirty road. He thought it was to pick up money from.

(b) Just then the breeze came fresher. The master was busy. He was trimming his sails. He had no more time to answer questions. The vessel flew faster and faster towards Crete. Theseus was astonished. He beheld a human figure. It was gigantic in size. It appeared to be striding

with a measured movement along the margin of the sand. It stepped from cliff to cliff. It sometimes stepped from one headland to another. The sea foamed. It thundered on the shore beneath. It dashed its jets of spray over the giant's feet. Something was still more remarkable. The sun sometimes shone on this huge figure. It flickered. It glimmered. Its vast countenance had a metallic lustre. It threw great flashes of splendour through the air. The folds of its garments did not wave in the wind. They fell heavily over its limbs. They appeared to be woven of some kind of metal. The master of the vessel was now at leisure. "What is this wonder?" asked Theseus. "It is Talus, the man of brass," said the master.

31. THE PARAGRAPH: EMPHASIS

The subject of a paragraph, as we have seen, is generally stated in one of the opening sentences, and the remainder of the paragraph explains, or develops, this subject. In most cases there are certain points that we wish to emphasize, and in writing a paragraph we must endeavour to make the important ideas stand out clearly.

In the first place, in order to emphasize the main thought, it should be clearly and concisely stated in the topic sentence. Consider, for example, the paragraphs in *The Trial of Warren Hastings*, Ontario High School Reader, p. 194, and notice how clearly and definitely the subject is stated in each case.

But a bare statement of the subject of the paragraph is not of itself sufficient to secure emphasis. The main thought must be expanded and developed, and the important points must be treated with sufficient detail to hold attention. Consider, for example, the following paragraphs :

On the low hill top where Orlo had seen the spectre they paused and took a good long look at the ruin a hundred rods away. The old deserted dwelling had become a partial

skeleton of weather-beaten rafters and ridgepole, with only the lower portion retaining the appearance of a house. It was half-hidden in bushes at the end of a short lane leading to it. The open front door with only the upper portion visible, much resembled a monstrous gaping mouth, while, above this, two oval panes of glass conveyed the idea of two huge eyes glaring at the passer-by. To add weirdness to this old ruin, a tall well-sweep rose out of the bushes on one side, and, like a warning finger pointed to the bleaching rib-like rafters, from one of which tradition said its former owner, Tim Buck, had hanged himself.

For fully ten minutes the boys looked at the dismal ruin ; and then advanced to the half-sunken doorstep and peeped in. Had a board creaked at this moment, or a bit of mortar dropped from the crumbling chimney, they would have turned and fled like scared deer.

The first paragraph describes the haunted house and emphasizes its uncanny appearance,—the skeleton of a house, the mouth and eyes, the warning finger, the tradition. All the points in the description stand out clearly, and there is sufficient detail in each case to hold the attention.

The second paragraph, however, is disappointing. The boys' advance to the house is not described at sufficient length, and the bare statement of fact does not appeal to us as in keeping with the rest of the passage. In the following paragraph the description of the boys' feelings is given greater prominence :

For fully ten minutes the boys stood looking at the dismal ruin and then advanced. At the foot of the lane leading up to it, and not ten rods away, they halted once more, looked, listened, and slowly advanced again. Five rods, four, three, two, and then once more a halt, and they did not even whisper to one another as they watched the uncanny and dismantled pile in front of them. Nearness did not improve it. The open door lost its resemblance to

a mouth ; but a missing clapboard on one side took it up with a more hideous grin, and those two monster eyes still glared defiance, with the well-sweep pointing its warning. Not a sound except the faint rustle of fallen leaves disturbed the perfect silence that seemed to crawl out of each open window and slink away, as the boys listened to their own heart thumps and watched. One, two, five minutes of this, and then step by step, with Orlo leading, often halting, they advanced to the half-sunken doorstep and peeped in. Had a board creaked at this moment, or a bit of mortar dropped from the crumbling chimney they would have turned and fled, like scared deer.

From *Boyhood Days on the Farm*, by Charles Clark Munn. Lothrop, Lee, & Shepard Company, Publishers.

But, besides giving attention to the statement of the main thought in the topic sentence, and to its development in the different subdivisions that follow, we must be careful to make the last sentences of our paragraph sufficiently emphatic. In many cases the last sentence in the paragraph contains the conclusion or the summing up of all that precedes, and it is important that it should be a strong sentence. It is generally longer than the preceding sentences, since it is used not only to round out the thought but also to give proper balance and proportion to the paragraph. Sometimes, however, when the writer has kept his readers in suspense for the sake of making a stronger appeal to their feelings, the paragraph is planned so that it will conclude with a single short sentence, which through its very abruptness becomes emphatic. And, sometimes, even when there is no suspense, the writer uses this device in order to make the summary of his thought more emphatic.

See Exercise 68 for examples of paragraphs that end with short emphatic sentences.

The main points relating to the method of securing emphasis in the paragraph, may, then, be summed up in the following directions :

1. *See that the main thought in the paragraph is clearly and distinctly stated in the topic sentence.*

2. *Develop the important points in the paragraph with sufficient detail to hold attention.*

3. *Make the concluding sentence in your paragraph as strong as possible.*

EXERCISE 43

Read the following passage :

The olive-backed thrush you will enjoy after your day's work is quite finished. You will see him through the gathering haze, perched on a limb against the evening sky. He utters a loud joyful *chirp*, pauses for the attention he thus solicits, and then deliberately runs up five mellow double notes, ending with a metallic "ting chee chee chee" that sounds as though it had been struck on a triangle. Then a silence of exactly nine seconds, and the song is repeated. As regularly as clock-work this performance goes on. Time him as often as you will, you can never convict him of a second's variation. And he is so optimistic and willing, and his notes are so golden with the yellow of sunshine !

The white-throated sparrow sings nine distinct variations of the same song. He may sing more, but that is all I have counted. He inhabits woods, berry-vines, brulés, and clearings. Ordinarily he is cheerful, and occasionally aggravating. One man I knew, he drove nearly crazy. To that man he was always saying, "And he never heard the man say drink and the ——." Towards the last my friend used wildly to offer him a thousand dollars if he would, if he only *would*, finish that sentence. But occasionally, in just the proper circumstances, he forgets his stump corners, his vines, his jolly sunlight, and his delightful bugs, to become the intimate voice of the wilds. It is night, very

still, very dark. The subdued murmur of the forest ebbs and flows with the voices of the furtive folk—an undertone fearful to break the night calm. Suddenly across the dusk of silence flashes a single thread of silver, vibrating, trembling with some unguessed ecstasy of emotion : “Ah, poor Canada Canada Canada Canada” it mourns passionately, and falls silent. That is all.

From *The Forest*, by Stewart Edward White, copyrighted 1901, by S. S. McClure Company.

1. *What is the subject of each of these paragraphs ? Where is it stated in each case ?*

2. *What is the most important detail in the description of the song of the olive-backed thrush ? What are the two most important details in the description of the song of the white-throated sparrow ? In what way has the writer secured emphasis in each paragraph ?*

3. *What means does the writer use to make the conclusion of each paragraph effective ?*

32. ORAL COMPOSITION : HOW TO SECURE EMPHASIS

If you wish your speech to be effective, not only must you speak clearly and distinctly, but you must also learn the best way to give proper emphasis to the important points in what you have to say. Before you attempt to speak, you should have a clear idea in your own mind of what these important points are. At the beginning of your speech you should state clearly what you intend to speak about. If your subject is at all complicated you may find it necessary also to state the main divisions and the order that you intend to follow in presenting them. In the course of your speech when you come to a fact that is especially important, it is sometimes necessary to dwell upon it and to re-state it in various forms in order to emphasize it ; and at the conclusion of your address you may find it worth while to sum up the important points that you wish to leave with your audience.

The speaker has an advantage over the writer in the attempt to secure emphasis. He is able to address his audience directly ; he can draw the attention of his hearers to the importance of what he is about to say ; he can repeat an important word or phrase, and he can use the interrogative form of expression more freely than the writer. But, above all, he can show the importance of what he has to say by his tone of voice and by the force with which he expresses himself, as well as by gestures and by changes in the expression of his face. If you wish to speak effectively, you must indicate different shades of meaning by changes in your tone of voice. Do not speak in a monotone ; and see that the important parts of your sentences receive the proper emphasis.

The following is an example of Oral Exposition. Examine it carefully before preparing Exercise 44.

EARTHQUAKE WAVES

I've been reading lately about earthquakes and the frightful damage they sometimes cause. But the most interesting part of it all seemed to me to be the big sea waves they sometimes bring on. I'd like to tell you about them. First, the sea moves and sinks back, leaving the shore dry ; then it comes in from the offing in a mighty wall of water higher than the houses you see from those windows ; sweeps far inland, washing away wharfs and houses, and carrying great ships in with it ; and then sweeps back again, leaving the ships high and dry.

How's that wave made ? Perhaps there are more ways than one, but I'll try to tell you of two of them, because they're the most likely and common.

Just suppose, as the earthquake shock ran on, making the earth under the sea heave and fall in long earth-waves, that the sea-bottom sank down. You can easily see that the water would sink down too and leave the shore dry ; at least, till the sea-bottom rose again, and hurled the water up

against the land. That is one way of explaining it, and it may be true. For it's certain that earthquakes do move the bottom of the sea ; and so they must move the water of the sea too. Why, ships at sea, when an earthquake's on, feel such a blow that the sailor'll rush on deck, fancying they've struck a rock. Now, you can plainly see that a force that could give a ship a blow like that would easily be strong enough to hurl thousands of tons of water up the beach, and on the land.

But there's another way of accounting for this big wave, and I fancy it sometimes comes true.

If you were to put an India-rubber ball into water and blow into it through a pipe, you know that as the ball filled its upper side would rise out of the water. Now, if you had a party of little ants moving about on that ball and fancying it a great island, or perhaps the world, what would they think of the ball's getting bigger ? Well, if they could see the sides of the basin, or tub where the ball was, and knew that these weren't moving, they'd be sure they were moving, themselves, and that the ball was rising from the water. But what if the ants couldn't see the sides of the basin ? Then they couldn't tell whether the ball was rising from the water, or the water was falling from the ball. They'd very probably say, "The water's sinking, and leaving the ball dry."

Do you understand that ? Now, what if you pricked a hole in the ball ? The air would come hissing out and the ball would sink back into the water. But the ants wouldn't see this. They'd think the ball was solid and couldn't move. They'd say, "Ah, here's the water rising again."

Now that's what I think happens when the sea seems to fall back during an earthquake. It isn't the sea that moves at all. It's the earth. The land's raised out of the sea, perhaps hundreds of miles of it, by the force of the steam and gas under the ground. This steam stretches and strains the rocks below ; then out of holes and chasms in the ground rush steam, gases,—often foul and poisonous ones,—hot water, mud, flame, strange stones—all signs that the big boiler down below is burst.

Then it stops. The earth sinks together again, just like the ball when you pricked it ; lower, perhaps, than ever. Back comes the sea, and sweeps in, destroying everything in its way. That's what happens.—*Kingsley*

EXERCISE 44

(a) *In a talk to the class, explain one of the following :*

1. Volcanoes. 2. Earthquakes. 3. Glaciers. 4. Tides. 5. Whirlpools.

(b) *Explain why the seasons change, or why the change from day to night takes place.*

(c) *Using any plant you have studied in Botany, show the class how its form aids its growth.*

(d) *Give the class a talk on the provisions for protection found in the case of one of the following :*

1. The spider. 2. The speckled trout. 3. The garter-snake. 4. The oriole. 5. The wood-hare.

33. A PICTURE : "THE MAIDS OF HONOUR"

Examine this picture. How many people appear in it ? Are there any others in the room that do not appear in the picture ? Notice the figures reflected in the mirror in the back of the room. Notice also the painter standing before the easel to the left. To what rank would you judge that these people belong ? Notice the room, the dress of the different people, and the cross on the painter's breast. Is the room suitable for the painting of a portrait ? Which part of it is lighted ? What is the man doing at the open doorway in the back ?

Now notice the group of young people in the picture. From their dress, what would you conclude as to the period when the picture was painted ? Which is the central figure ? What is she holding in her hand ? In which direction is she looking, and why ? Why are the two older girls waiting on her ? Notice the two dwarfs at the right just behind the dog. Have you any idea as to why they are introduced ? Who are the two older people standing in the back-ground ?



THE MAIDS OF HONOUR.—*Velázquez*

EXERCISE 45

Write an account of "*The Maids of Honour*," in two paragraphs under the following headings:

1. The Painting of the Portrait
2. The Entrance of the Princess

34. THE POINT OF VIEW, AND THE GENERAL IMAGE

In a previous lesson we learned that in describing anything, the selection of details depends upon whether we wish to describe the object exactly or to give a more general impression of it. We shall now consider how we should arrange the details in the description in order to make it clear and effective.

In narration and in certain kinds of exposition, the arranging of the details is a simple matter. All we have to do is to put the incidents down one after the other, in the order of time, as they occur. But in the case of description the different parts of the object that we are describing occupy certain positions in space, and our problem is to present them to the reader in such a way that he may be able to picture the object for himself.

Before describing any object, we must first decide upon the **point of view** from which it is best to present it. Supposing, for instance, that we are describing the appearance of a valley, shall we take up some fixed position, either within the valley or at some point overlooking it, and present the details as they appear to us from a *fixed point of view*? Or shall we represent ourselves as moving from place to place so that our point of view keeps changing? It is evident that the choice of details as well as their arrangement, must depend upon the position from which the object is seen.

In the following paragraph, for example, the city of Athens is described from a fixed point of view. The

writer has taken up his position on the hillside ; and with this point as the centre, the various details of the scene are presented in regular order,—the sea and the islands in front ; the buildings on the hill ; the town, the wall, and the smaller hills below.

Imagine now that you are on a road leading up a steep hill from a town some distance below you. There is a bright sunny sky above your head, and in front of you to the south west, so that it glitters in the sun this bright morning, is a beautiful, clear sea, and beyond it there are several islands, some little and some big, with high hills rising out of the water. There are several little ships, too, sailing about, and they look very near in this clear air though the sea is about four miles off. From the road along which you are walking you can see, if you look up, that there are a good many buildings on the flat top of the hill. There are some buildings below you, too, and an open place which looks like a public square or market-place, and there is a high thick wall running round the hill where it is least steep. There are other smaller hills which seem to have some buildings on them. There are not many trees about, though you can see a broad belt of olives below you, and there are plenty of flowers on the hillside, especially asphodels. Do you know where you are ? You are in the city of Athens, of which you have so often heard us speak, and the time is about the year 590 B.C.

From Alice Gardner's *Friends of the Olden Time*, Edward Arnold, Publisher.

In the following description, on the other hand, you will notice that the writer changes his point of view in order to show how the great Stone Face appears at different distances:

The Great Stone Face, then, was a work of nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a

proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height ; the nose, with its long bridge ; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. As he retraced his steps, however, the wondrous features would again be seen ; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear until, as it grew dim in the distance, with the clouds and glorified vapour of the mountains clustering about it, the Great Stone Face seemed positively to be alive.—*Hawthorne*

After we have chosen our point of view we are ready to select and arrange the details of our description. Now it is obvious that, if we wish to enable the reader to form a mental image of the object that we are describing, we must present the various details in an orderly fashion. As a general rule, it is best to present the object as a whole, before proceeding to the parts. The opening sentences of our description should, then, contain a general outline, or present some important feature of the object, to which the minor details may be related.

In the foregoing description of Athens, for instance, the writer in the opening sentence gives us the general features of the scene : "A road leading up a steep hill from a town some distance below you." And also in the description of The Great Stone Face, in the opening sentence of the paragraph the general image is given.

After the general features of the object have been presented, the further points in the description must

follow in some definite order. What the order shall be, depends, very frequently, upon the point of view. In the description of Athens, for instance, the writer's position on the hillside determines the order, and he describes in turn the parts of the scene that are presented to him *in front, above, and below*.

If now we examine the following paragraph we shall find exemplified the main points that we have learned regarding the method of giving a description :

The cliff called "Starved Rock," now pointed out to travellers as the chief natural curiosity of the region, rises, steep on three sides as a castle wall, to the height of a hundred and twenty-five feet above the river. In front, it overhangs the water that washes its base ; its western brow looks down on the tops of the forest trees below ; and on the east side lies a wide gorge or ravine, choked with the mingled foliage of oaks, walnuts, and elms, while in its rocky depths a little brook creeps down to mingle with the river. From the trunk of the stunted cedar that leans forward from the brink, you may drop a plummet into the river below, where the cat-fish and the turtles may plainly be seen gliding over the wrinkled sands of the clear and shallow current. The cliff is accessible only from behind, where a man may climb up, not without difficulty, by a steep and narrow passage.—*Parkman*

The purpose of the description is to show how easily Starved Rock could be fortified and defended, and the writer chooses his details with this purpose in view. The opening sentence contains the general image, in the statement as to the height and steepness of the rock. The remainder of the paragraph gives definite details as to the four sides. The point of view is not stated, but it is evident that the writer is describing the rock as it would appear to one looking down from the summit.

We may now sum up what we have learned regarding the arrangement of material in description, in the following directions :

1. Study the object to be described and decide whether it should be observed from a fixed point of view or from changing points of view. As a general rule, it is necessary to indicate the point of view in one of the opening sentences.

2. At the beginning of your description outline the object as a whole, or select some characteristic feature to which the minor details may be related.

3. Be sure to present the details of your description in a regular and definite order.

EXERCISE 46

(a) Ontario High School Reader, page 122, par. 3. State the subject of this description. What is the point of view? What is the most striking feature of the scene that the writer wishes to present to the reader? Into what two parts does the description fall?

(b) Ontario High School Reader, page 222, par. 6. What is the subject of the description? Point out the general image. In what order are the different details presented?

EXERCISE 47

(a) Write a description of one of the following :

1. A Lonely House
2. A Skyscraper
3. A Sugar Camp
4. The Wharf
5. The Main Street
(Seen from an upper window)
6. The Park on Saturday Afternoon
7. The Hillside in April

(b) Examine the scene on the opposite page. Describe it, either as it is presented in the picture or from some other point of view.



ON THE FRASER RIVER.—*Bell-Smith*

35. ORDER OF WORDS TO PROMOTE CLEARNESS

Compare the order of words in the corresponding sentences in the following :

1. I found the money that I lost last week, by a piece of rare good luck.

2. I saw the bust of Sir Walter Scott, entering Westminster Abbey.

3. Although they were not as desirable as we could have wished, our new acquaintances were able to secure rooms at the village inn,

4. Since a canoe cannot stand many hard knocks when not in use it should be kept out of the water.

By a piece of rare good luck, I found the money that I lost last week.

Entering Westminster Abbey, I saw the bust of Sir Walter Scott.

Our new acquaintances were able to secure rooms at the village inn, although they were not so desirable as we could have wished.

Since a canoe cannot stand many hard knocks it should be kept out of the water when not in use.

The sentences in the first column are lacking in clearness owing to the fact that some phrase or clause in the sentence in each case is so misplaced that we cannot readily see its proper relation. As the first sentence stands, the phrase *by a piece of rare good luck* appears to modify *lost*. In the second sentence the relation of the participial phrase is ambiguous. Owing to the position of the subordinate clause in the third sentence, it is not clear whether the pronoun *they* refers to *acquaintances* or *rooms*. The fourth sentence contains what is sometimes known as the "squinting" construction ; the clause *when not in use* may modify the verb preceding or the verb following.

In the second column the members of the sentences are rearranged so as to increase the clearness in each case.

EXERCISE 48

Rearrange the members of the following sentences so as to improve them in respect to clearness :

1. Those who do not die very young as a rule are strong enough to live to a good old age. 2. The runners were lined up waiting for the signal to start from Mr. Jones. 3. We will pay you the insurance on the building that was burned some time next week. 4. Father is able to be out again, after being confined to his room for six weeks, to the delight of the whole family. 5. In a doorway stood two women conversing in low tones with sad faces. 6. The defeated general escaped from the country after the battle with his wife and two sons. 7. I have been looking around for you to play tennis all morning. 8. When I arrived in New York for the first time in my life, I was left to take care of myself. 9. A workman, having accidentally fallen into an air-hole, was drowned while cutting ice. 10. My brother Tom was very fond of reading Shakespeare, though he was never much of a student. 11. The Indians who acted as guides after they had crossed the river saw a camp-fire in the distance. 12. I confess that I read the volume in which the story of his life is told with much enjoyment. 13. At that moment a native seized a stick, in the crowd, and struck the officer. 14. A person who steals in nine cases out of ten is driven to it by want. ✓

Lack of clearness in the sentence may also be due to the fact that adverbial particles or correlative conjunctions are wrongly placed. Notice, for example, the position of the italicized words in the corresponding sentences in the following :

1. I have *only* seen him once or twice.

2. I *never* expect to see him again.

3. We decided *either* to buy a horse or an automobile.

I have seen him *only* once or twice.

I expect *never* to see him again.

We decided to buy *either* a horse or an automobile.

- | | |
|--|---|
| 4. He was <i>not only</i> wanted
to come at once, but to re-
main the entire winter. | He was wanted <i>not only</i>
to come at once, but to re-
main the entire winter. |
|--|---|

In the first column the italicized words do not stand next to the expressions that they are intended to modify. In the second column they immediately precede the expressions that they modify, and these sentences express the writer's meaning more accurately. Where correlative conjunctions are used, as in the third and fourth sentences, each of the two correlatives should be followed by the same part of speech. We may, for example, use either of the constructions :

We decided *either* to buy a horse *or* to purchase an automobile ;

We decided to buy *either* a horse *or* an automobile.

But we must not use either of the following :

We *either* decided to buy a horse *or* an automobile ;

We decided *either* to buy a horse *or* an automobile.

EXERCISE 49

Rewrite the following sentences, placing the different members of each sentence in their proper order :

1. I have only spoken to him once since Christmas.
2. He not only gave me advice but help.
3. I am not come to send peace on earth, but a sword.
4. He was both angry at me and at him.
5. They not only found some ancient coins, but an old Roman vase.
6. He was not so much exhausted by his labour as by exposure to the cold.
7. The position is only worth a thousand a year.
8. I remained an hour and was even tempted to stay longer.
9. The address is only to be written on one side.
10. He neither deserves help nor sympathy.

36. REPETITION OF WORDS

In general, words or groups of words containing the same sound, must not be repeated closely together. Compositions in which expressions are constantly repeated are likely to sound clumsy or monotonous. Consider for example, the following paragraph :

The thousands of *lights* along *the water-front* seemed to set *the water* on *fire* ; but behind the *lights*, *everything* seemed blacker than *ever*. At the east end of the city one of the oil-factories was on *fire* ; and the reflection of the *fire* on the *water* seemed to dazzle my eyes, and made all the other *lights* seem much smaller. On the *island* behind us only a few *lights* were shining, and the whole *island* seemed to be asleep.

We may improve this paragraph greatly by making a few changes, so that the same expressions do not reappear too often :

The thousands of lights along the bay front seemed to set the water on fire, but behind them the sky looked blacker than ever. At the east end of the city one of the oil-factories was burning, and the reflection of the flames on the water dazzled my eyes, and made all the other lights seem much smaller. Behind us, the shore was in darkness except for a single light here and there, and the whole island seemed to be asleep.

As a general thing words or groups of words should not be repeated. In our anxiety to avoid repetition, however, we must be careful not to use expressions that are clumsy and artificial. Of the two sentences following, the first is preferable to the second, even though the word *study* is repeated :

The girls tried to study their lessons, in the same room where the other pupils were studying.

The girls tried to study their lessons, in the same room where the other pupils were perusing their books.

But although repetition is generally to be avoided, a word or a phrase is sometimes repeated for the sake of greater emphasis. In such cases the expression that is repeated is generally placed in the most important part of the sentence. The following are examples :

Up the steep face of the cliff at this point there ran a faintly-marked winding *path* ; and it was by means of this *path* that Wolfe and his men were able to gain the heights above.

Work ! Work ! Work !

From early chime to chime.

Work ! Work ! Work !

As prisoners *work* for crime.

Sometimes, too, the repetition of an expression helps to give unity and coherence to the sentence or the paragraph, by enabling us to see clearly the relation of the various details. Moreover, you should not hesitate to repeat a word if such repetition is necessary for clearness. Consider, for example, the following :

The place was worthy of such a trial. It was the great hall of William Rufus, *the hall* which had resounded with acclamations at the inauguration of thirty kings, *the hall* which had witnessed the just sentence of Bacon, and the just absolution of Somers, *the hall* where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, *the hall* where Charles had confronted the High Court of Justice with the placid courage which has half redeemed his fame.

EXERCISE 50

Reconstruct each of the following sentences in such a way as to avoid improper repetition :

1. To any one that enjoys outdoor life there is not anything so enjoyable as camping out.
2. Most of my friends like athletics like myself, and we spend most of our time playing baseball on the common.
3. I spent two years at this school ; it was the first school I liked, and I still prefer it to any other school.

4. We had gone only a short distance when the scene was changed and the spires and smoke-stacks of the distant city could be seen beneath their trails of wind-blown smoke.

5. The windows were closed and closely shuttered so as to shut out all the light from the house.

6. Having safely got his fleet through, Xerxes bought his right of way through Macedonia, and marched through, planning to attack Greece from the north.

EXERCISE 51

Point out the expressions that are repeated in each of the following passages. What is the effect of the repetition in each case?

1. This world for rest? "Aha," cry the waters, "no rest here,—we plunge to the sea." "Aha," cry the mountains, "no rest here,—we crumble to the plain." "Aha," cry the towers; "no rest here,—we follow Babylon and Thebes and Nineveh into the dust." No rest for the flowers; they fade. No rest for the stars; they die. No rest for man; he must work, toil, suffer, and slave.

2. Yes, noble Galileo, thou art right. "The earth does move." Bigots may make thee recant it, but it moves nevertheless. Yes, the earth moves, and the planets move, and the mighty waters move, and the great sweeping tides of air move, and the empires of men move, and the world of thought moves, ever onward and upward, to higher facts and bolder theories.

3. The traveller's spring is a little cup or saucer-shaped fountain set in the bank by the roadside. The harvester's spring is beneath a widespreading tree in the fields. The lovers' spring is down a lane under a hill. There is a good screen of rocks and bushes. The hermit's spring is on the margin of a lake in the woods. The fisherman's spring is by the river. The miner finds his spring in the bowels of the mountain. The soldier's spring is wherever he can fill his canteen. The spring where schoolboys go to fill their pail is a long way up or down a hill, and has just been roiled by a frog or a muskrat, and the boys have to wait till it settles.

37. THE PARAGRAPH: TRANSITION

We know, by this time, some of the most important principles of paragraph structure. We have learned, for instance, that the paragraph should have but one topic, that this topic should be indicated as near the beginning of the paragraph as possible, and that other thoughts developing the topic, should be introduced in their natural order. By paying attention to these principles, we shall succeed in writing good individual paragraphs. But, if our composition is to run along smoothly, we shall have to employ devices to connect each paragraph with the preceding one. Read over carefully the following short story, paying close attention to the italicized words :

ATALANTA'S RACE

Even if Prince Meleager had lived, it is doubtful if he could have won Atalanta to be his wife. The maiden was resolved to live unwed, and at last she devised a plan to be rid of all her suitors. She was known far and wide as the swiftest runner of her time ; and so she said that she would marry only that man who could outstrip her in a race, but that all who dared to try, and failed, must be put to death.

This threat did not dishearten all of the suitors, however, and to her grief, for she was not cruel, they held her to her promise. On a certain day the few bold men who were to try their fortune made ready, and chose young Hippomenes as judge. He sat watching them before the word was given, and sadly wondered that any brave man should risk his life merely to win a bride. But when Atalanta stood ready for the contest, he was amazed by her beauty. She looked like Hebe, goddess of young health, who is a glad serving-maiden to the gods when they sit at the feast.

The signal was given, and, as she and the suitors darted away, flight made her more enchanting than ever. Just as a wind brings sparkles to the water and laughter to the trees, haste fanned her loveliness to a glow.

Alas for the suitors! She ran as if Hermes had lent her his winged sandals. The young men, skilled as they were, grew heavy with weariness and despair. For all their efforts, they seemed to lag like ships in a calm, while Atalanta flew before them in some favouring breeze—and reached the goal!

To the sorrow of all onlookers, the suitors were led away; but the judge himself, Hippomenes, rose and begged leave to try his fortune. As Atalanta listened, and looked at him, her heart was filled with pity, and she would willingly have let him win the race to save him from defeat and death; for he was comely and younger than the others. But her friends urged her to rest and make ready, and she consented, with an unwilling heart.

Meanwhile Hippomenes prayed within himself to Venus: "Goddess of Love, give ear, and send me good speed. Let me be swift to win as I have been swift to love her."

Now Venus, who was not far off,—for she had already moved the heart of Hippomenes to love,—came to his side invisibly, slipped into his hand three wondrous golden apples, and whispered a word of counsel in his ear.

The signal was given; youth and maiden started over the course. They went so like the wind that they left not a footprint. The people cheered on Hippomenes, eager that such valour should win. But the course was long, and soon fatigue seemed to clutch at his throat, the light shook before his eyes, and, even as he pressed on, the maiden passed him by.

At that instant Hippomenes tossed ahead one of the golden apples. The rolling bright thing caught Atalanta's eye, and full of wonder she stooped to pick it up. Hippomenes ran on, As he heard the flutter of her tunic close behind him, he flung aside another golden apple, and another moment was lost to the girl. Who could pass by such a marvel? The goal was near and Hippomenes was ahead, but once again Atalanta caught up with him, and they sped side by side like two dragon-flies. For an instant his heart failed him; then, with a last prayer to Venus, he flung down the last apple. The maiden glanced at it,

wavered, and would have left it where it had fallen, had not Venus turned her head for a second and given her a sudden wish to possess it. Against her will she turned to pick up the golden apple, and Hippomenes touched the goal.

So he won that perilous maiden ; and as for Atalanta, she was glad to marry such a valorous man. By this time she understood so well what it was like to be pursued, that she had lost a little of her pleasure in hunting.

From Peabody's *Old Greek Folk Stories*, Riverside Literature Series, No. 114. By permission of Houghton, Mifflin Company, Publishers.

Now read the story, omitting the italicized words. You at once find that the pleasing sound, or euphony, of the passage has been marred. The general effect is disjointed, abrupt, and jerky. But this is not the only result. The connection in thought between the paragraphs is very vaguely expressed. *This threat*, for instance, in the second paragraph, refers definitely to the concluding clause in the first ; *The signal was given*, in the third paragraph, links the preparations for the race with its actual beginning ; *Alas for the suitors*, in the fourth, indicates what is to be the result of the race, partly described in the third paragraph. *To the sorrow of all onlookers*, in the fifth, foreshadows the fate of the suitors resulting from the loss of the race ; *Meanwhile*, in the sixth, prepares us for the turn of thought from the other suitors to Hippomenes ; *Now Venus*, in the seventh, directly connects the answer of Venus with Hippomenes' prayer ; *The signal was given*, in the eighth introduces the second race ; *At that instant*, in the ninth, closely connects Hippomenes' ruse with his desperate plight ; *So*, in the tenth, expressing consequence, introduces the result of all that has preceded. Consequently, if these words were omitted, we should lose the links, both of sound and sense, between paragraph and paragraph. The connec-

tion of paragraphs in thought is known as **transition**, and expressions that help to secure proper connection between paragraphs are said to be **transitional**.

EXERCISE 52

(a) Ontario High School Reader, pages 91-96. *Read the selection, "From the Apology of Socrates", and select the transitional expressions.*

(b) Ontario High School Reader, pages 119-124. *Read the selection from "Kidnapped", and mark all the transitional expressions you find.*

38. ORAL COMPOSITION : HOLDING ATTENTION

In order that you may hold the attention of your audience, it is essential that you should observe the most important of the directions already given you :

1. Plan your speech carefully.
2. State your subject clearly.
3. Speak distinctly.
4. Repeat and emphasize the important points.

But even though you observe these directions, your speech will still be a failure if you do not choose interesting material, and do not present it in such a way as to hold the attention of your hearers.

Read as an illustration of the choice of interesting material the following account of a visit to a volcano :

Since writing you I have had the pleasure of looking six hundred feet down the throat of Assawayma, the great volcano. If the old lady had been impolite enough to stick out her tongue, I should at present be a cinder.

We started at seven in the evening on horse-back. Now, as you know, I have ridden pretty much everything from a broomstick to a camel, but for an absolute novelty of motion, commend me to a Japanese horse. There is a lurch to larboard, then a lurch to starboard, with a sort of shiver-

my-timbers interlude. A coolie walks at the head of each horse, and reasons softly with him when he misbehaves. We rode for thirteen miles to the foot of the volcano ; then at one o'clock we left the horses with one of the men, and began to climb. Each climber was tied to a coolie, whose duty it was to pull and to carry the lantern. We made a weird procession, and the strange call of the coolies as they bent their bodies to the task, mingled with the laughter and exclamations of the party.

For some miles the pine trees and undergrowth covered the mountain ; then came a stretch of utter barrenness and isolation. Miles above, yet seemingly close enough to touch, rose tongues of flame and crimson smoke. Above was the majestic serenity of the summer night ; below, the peaceful valley with the twinkling lights of far away villages. It was a queer sensation to be hanging thus between earth and sky, and to feel that the only thing between me and death was a small Japanese coolie, who was half dragging me up the mountain side.

When at last we reached the top, daylight was showing faintly in the east. Slowly and with a glory unspeakable, the sun rose. The great flames and crimson smoke, which at night had appeared so dazzling, sank into insignificance. If any one has the temerity to doubt the existence of a gracious, mighty God, let him stand at sunrise on the top of Assawayama and behold the wonder of His works.

I hardly dared to breathe lest I should dispel the vision, but a hearty lunch, eaten with the edge of a crater for a table, made things seem pretty real. The coming down was fearful, for the ashes were very deep, and we often went in up to our knees.

The next morning at eleven, I rolled into my bed, more dead than alive. My face and hands were blistered from the heat, and I was sore from head to foot, but I had a vision in my soul that can never be effaced.

From *The Lady of the Decoration*, by Frances Little, permission of the Century Company, New York.

You will notice that whilst the writer gives certain definite facts as to time and place, our interest is secured chiefly by references to the unusual and the picturesque features of the scene,—the Japanese horse, the coolies, the flame from the volcano, and the sunrise.

A great deal depends upon the choice of a good topic; but, whatever your subject may be, you must first decide what is the most interesting line of treatment or point of view from which to present it. Supposing, for instance, that you are given as your subject "The Railway", how shall you deal with it? Your speech must not consist merely of commonplace facts regarding the value of the railway to the community. The story of the development of railways, or of the construction and maintenance of a single line, may be interesting, if you make it something more than a mere catalogue of facts, figures, and dates. You may present the chief points for and against the railway, in the form of a story of the farmer who did not want to have it built; or in the report of a conversation between an engineer, an artist, and a merchant, regarding the new road. You may describe the scenes that the same stretch of railway presents at various times in the day; or, if you have sufficient imagination, you may picture the various romantic elements that have combined to make the railway what it is.

Having selected the most interesting line of treatment, you must in the next place develop your subject in such a way that the interest will increase rather than diminish as you proceed. If you are telling a story, the audience must be kept in suspense until the close. If you are giving an explanation or a description, each new fact must have a bearing upon what precedes, and the facts at the conclusion of your speech should be even more important, if possible, than those that are stated at the beginning.

And, finally, your speech should be delivered with sufficient force and animation to hold attention. Proper tone of voice, inflection, emphasis, gestures ; the use of interrogation and exclamation ; simple but forcible language, and appropriate comparisons, all contribute something to the general effect that you wish to produce upon your hearers.

EXERCISE 53

Give an oral description of any one of the following :

1. A Threshing Scene
2. A Chinese Laundry
3. A Country Post-office
4. The View from a Bridge
5. The Animal Tent at the Circus
6. The Harvest Field
7. The Theatre before the Curtain Rises
8. The Excursion Steamer
9. A Machine Shop
10. An Old-fashioned House

39. A STUDY OF A PICTURE : "THE END
OF THE DAY"

Examine the picture. Notice the single figure in the centre. Is he old or young ? What is his occupation ? Why does he wear a broad-brimmed hat, an apron, wooden shoes ? What is he carrying ? How is he holding them ? Is he walking or standing still ? Is there anything to show that he is tired ? Note the position of the right arm. Is he going to work or coming from it ? What time of day is it ? What do you notice about the shadows ? What time of year is it ? Notice the leaves and the grass. Is this a well-travelled road ? What do you see in the distance—a single house, or a



THE END OF THE DAY.—*Adam*

village ? On which side of the stream is it ? Is the stream slow or rapid ? Can you trace its course ? Which way does it turn ? Notice the large black root or stump projecting out into the water. Examine the large tree in the foreground. How do you account for its unusual shape ? What effect is the stream having on it ?

The artist has entitled his picture "*The End of the Day.*" He means, of course, that the peasant is nearing home : but the other details in the picture are in keeping with the title. Note the time of day, the season, the peaceful stream, the tree, and the age of the labourer himself.

EXERCISE 54

Describe the scene presented in this picture.

The following outline is suggested :

1. The time of day and season ; the fields ; the stream ; the road ; the village.
2. The labourer ; his journey ; the old tree as a landmark ; the prospect of rest.

CHAPTER VI

40. THE BODY OF THE BUSINESS LETTER

You have already learned something of the ordinary forms that are used in writing business and personal letters. Let us, in the next place, consider the body of the letter, and notice the main points to be observed in connection with the subject-matter of different kinds of correspondence. We shall begin with the business letter.

The first essential of a business letter is that it should be clear and to the point. Be brief ; state the necessary facts, but do not include more than is essential. In your desire to be brief, however, do not overdo it. The attempt to secure brevity may be carried to such an extent that it results in bluntness. Your statements must, above all, be perfectly clear, and essential details must not be omitted. A letter that is written in the style of a telegram with the subjects of the verbs, or other parts of the sentence omitted, is not in good form. On no account should abbreviations of words be permitted in the body of a letter, as, *rec'd* for *received*, *&* for *and*, *resp'y* for *respectfully*. Furthermore, your letter should always be courteous in tone and language. Whether you are asking a favour, acknowledging a kindness, or protesting against an injustice, you should endeavour to express yourself with as much tact and courtesy as possible.

The details in a business letter should be presented in an orderly manner. Consider the following letters as examples :

85 Victoria Avenue,
Windsor, March 2, 1912.

To the Secretary,
The Public Library Board,
Windsor.

Dear Sir :

It is the intention of the Browning Club of this city to hold an open meeting on the evening of Friday, March 29th ; and I have been instructed by the executive of the Club to apply to the Public Library Board for permission to use the Auditorium of the Public Library on that evening. Would you kindly lay our request before the Board at its next meeting, and let us know its decision ?

Yours truly,
James Thompson,
Secretary.

The Public Library,
Windsor, March 9, 1912.

James Thompson, Esq.,
Secretary, The Browning Club,
Windsor.

Dear Sir :

Replying to your letter of the 2nd inst., asking for the use of the Public Library Auditorium for an open meeting of the Browning Club on the evening of March 29th, I beg to state that I laid your request before the Board at its meeting last evening. I am instructed to inform you that the Auditorium has already been engaged for March 29th. The Board will, however, be pleased to grant you permission to use it on any other date that is mutually convenient.

Yours truly,
William Bryce,
Secretary, Public Library Board.

Notice especially the order of the details in the second letter,—the acknowledgment of the previous letter a brief statement of its contents, the reply to the request contained in it, and further information bearing on the subject of this request.

EXERCISE 55

Write letters as follows :

1. To the owner of a vacant lot which is for sale, asking him to state the price.
2. To the manager of a basket-ball team, in some other school, proposing a game.
3. To the business manager of a magazine, renewing your subscription.
4. To the manager of a summer hotel, asking whether you can secure board and lodging for two weeks in August.
5. To the general passenger agent of a railway, asking for information regarding excursion rates to the Pacific Coast.
6. To a wholesale house, applying for a position as junior clerk.
7. To a lawyer, asking him if he will act as one of the judges in a public debate.
8. To the Department of Education, asking for a circular showing the course of studies.
9. To the city engineer, complaining of a defective street-crossing in front of the school.
10. To the editor of a newspaper, submitting an article for his consideration.

41. THE BODY OF THE PERSONAL LETTER

Personal letters differ widely in character, ranging all the way from the familiar correspondence of close friends or relatives, to the more formal correspondence of people who are comparative strangers. No rules can be laid down as to the contents of such letters. As already pointed out, they are generally somewhat colloquial in style, and their interest lies chiefly in what they show of the writer's own thoughts and feelings. The most interesting personal letters, as a general rule, are those that contain an abundance of detail, and that deal with the ordinary trivial experiences of everyday life.

The most common fault in the writing of personal letters is the lack of any plan in grouping the facts, and inattention to the ordinary rules of punctuation in separating the statements. To plan a letter formally is to run the risk of making it stiff and pedantic; but a letter should not consist of a medley of mere details, separated loosely by commas and dashes. Related facts should be grouped into paragraphs, and different statements should be separated, as in other forms of composition, by periods and semicolons.

As a general thing, our friendly letters contain merely trivial details of unimportant incidents, but sometimes we are called upon to write letters which require tact and delicacy of expression. It is sometimes necessary to ask a favour of a friend or to remind him of an obligation ; and most people, at some time in their lives, are required to give letters of introduction or of recommendation, and to write letters of congratulation or of condolence. Under certain conditions, too, instead of containing items of news our personal letters are given up to explanations, stories, or descriptions. Many of the letters that are written by people who are travelling and constantly seeing new scenes, are of this kind. The following letter from Phillips Brooks to his niece, will serve as an illustration :

Venice, August 13, 1882.

Dear Gertie :

When the little children in Venice want to take a bath, they just go down to the front steps of the house and jump off, and swim about in the street. Yesterday I saw a nurse standing on the front steps, holding one end of a string, and the other end was tied to a little fellow who was swimming up the street. When he went too far, the nurse pulled the string and got her baby home again. Then I met another youngster, swimming in the street, whose mother had tied him to a post at the side of the door, so that when he tried

to swim away to see another boy, who was tied to another door-post up the street, he couldn't, and they had to sing out to one another over the water.

Is not this a queer city? You are always in danger of running over some of the people and drowning them, for you go about in a boat instead of a carriage, and use an oar instead of a horse. But it is very pretty; and the people, especially the children, are very bright, and gay, and handsome. When you are sitting in your room at night, you hear some music under your window, and look out, and there is a boat with a man with a fiddle, and a woman with a voice, and they are serenading you. To be sure, they want some money when they are done, for everybody begs here, but they do it very prettily, and are full of fun.

Tell Susie I did not see the queen this time. She was out of town. But ever so many noblemen and princes have sent to know how Toody was, and how she looked, and I have sent them all her love.

There must be a great many pleasant things to do at Andover, and I think you must have had a beautiful summer there. Pretty soon now, you will go back to Boston. Do go into my house when you get there, and see if the doll and her baby are well and happy (but do not carry them off); and make the music-box play a tune, and remember

Your affectionate uncle,

Phillips.

The following is a summary of the general directions which should be observed in writing personal letters:

1. Use black ink only; green or blue ink must not be used.
2. Use good stationery, but avoid extremes in size and shape. In general, coloured paper is not in good taste; and ruled paper should not be used.

3. The envelope and notepaper should correspond. Personal letters should not be written on business stationery. Letters in the third person should be written, not typed. The letter should fit the envelope, and should be folded only once at the middle, with the first page to the inside.
4. If it is necessary to send a friendly letter to a business address, the envelope should be marked "Personal" so that it may not be mistaken for a business letter.
5. Usage varies as to whether the second page of the letter should be written on the back or on the inside of the folded sheet. If a letter consists of more than two pages each page should be carefully numbered.
6. In dating a personal letter avoid the use of figures to indicate the month. Do not, for instance, write 4/11/12, for Nov. 4, 1912.
7. Do not use the salutation, *Dear Friend*, if it can be avoided. Say instead, for example, *Dear Madam*, or *Dear Mrs. Brown*; the expression *Dear Friend* is too general and indefinite.
8. The signature of your letter should be written distinctly, and the recipient of the letter should not be left in doubt as to how to address the reply. A lady's signature, if the letter is written to a stranger, should be prefixed by *Mrs.* or *Miss* in brackets, thus (*Miss*) *Mary Holden*. It is bad form for the writer to write his title as a part of his signature; a letter, for example, should not be signed *Dr. Brown*, or *James Brown, M.A.*, unless for special reasons.

9. In addressing a letter to a married lady, do not use her husband's title unless it is for the sake of clearness. You may write for example, (*Mrs.*) *Mary Gordon*, or *Mrs. Charles Gordon*, but not *Mrs. Dr. Gordon*.
10. When you ask a friend to deliver a letter for you, the letter must not be sealed ; and the envelope should be marked, *Kindness of* -----
11. When writing to ask a favour, inclose postage for a reply. Sometimes it is well to inclose a stamped and addressed envelope. With very intimate friends, of course, this formality is not necessary.
12. Postal cards should not be used for messages of a private or personal nature.

EXERCISE 56

Write one of the following letters :

1. To a friend, asking him to defer a promised visit.
2. To a clergyman, asking for a certificate of good character.
3. To your cousin, congratulating her upon her graduation as a nurse.
4. To the mother of a friend, thanking her for her kindness in entertaining you at her house.
5. To your music teacher, apologising for not keeping an appointment.
6. To a friend, asking for the return of a book borrowed a month previously.
7. To your cousin in Detroit, asking him to call upon a friend who has recently removed to that city.
8. To your teacher, asking her to recommend some good books for you to read during your vacation.
9. To an acquaintance who spends his summer vacation at Poplar Point, asking him what the place is like, and whether he can recommend a summer hotel to you.
10. To a friend, giving the news, and telling especially of a very severe storm.

42. SOCIAL CORRESPONDENCE

By social correspondence we mean letters and notes of invitation, acceptance, or regret, etc., which may be written in either an informal or a formal style. An informal invitation will, of course, take the form of a personal letter. It should be simply and naturally expressed, and, at the same time, should give the recipient the necessary information as to the occasion of the invitation. The address at the heading of the letter is generally omitted, and the address of the sender, and the date, may be written below the body of the note, to the left of the signature. The following will serve as illustrations :

80 Warren Hill,

Ottawa, Jan. 16, 1912.

Dear Harry :

My cousin James and I are planning a snow-shoeing party of ten or twelve boys and girls, for next Thursday evening, and we shall be delighted if you can be one of the number. We intend to start from our house about eight o'clock. Please let me know, not later than Monday, whether you can come.

Yours sincerely,

James Boyd.

Dear Miss Hamilton:

We are having a few friends in for dinner next Tuesday evening, and we should like the pleasure of your company. Miss Davidson of Montreal, whom you have already met, is visiting us, and I am sure you would enjoy renewing her acquaintance.

Very sincerely yours,

Mildred Brown.

49 Bermuda St.,

Toronto, March 6th.

Formal letters are written in the third person. They have no heading and no introduction. A note written in the third person must, of course, not be signed. The address of the sender and the date are written below the body of the note, at the left-hand side. The year is usually omitted, and the day of the month may be written in the form of either figures or words.

The formal note of acceptance or of regret is written in a form corresponding to that of the invitation, and the details of the invitation are repeated in full, so as to leave no doubt that the invitation has been understood. The following are examples :

Mr. and Mrs. Arthur Baldwin request the pleasure of the company of Mr. and Mrs. Joseph Ward at dinner, February tenth, at half past six o'clock.

96 Glencairn Avenue,
February second.

Mr. and Mrs. Joseph Ward regret that they are unable to accept the very kind invitation of Mr. and Mrs. Arthur Baldwin for February tenth, at half past six o'clock.

25 Russell Square,
February fifth.

The Principal and Members of the Staff of the Park-view Institute request the pleasure of the company of Mr. and Mrs. Thompson at their second annual *Conversazione*, in the Assembly Hall of the Institute, on Friday evening, March fifteenth, at eight o'clock.

Miss Barry will please excuse Charles Warwick from school at three o'clock this afternoon. By so doing she will greatly oblige his mother,

Anna B. Warwick.

EXERCISE 57

Write the following :

1. An informal note to a friend, asking him to spend a few days with you at your summer camp.
2. An informal invitation to a birthday party.
3. A formal invitation to a Hallowe'en party and a formal note of acceptance, in reply.
4. A formal invitation to Mr. and Mrs. David Brown, to attend a luncheon given by the members of the Household Science Class in your school.
5. A formal note of regret from Mr. and Mrs. Brown declining the invitation.
6. The address for the envelope in the case of each of the foregoing letters.

43. SIMPLE ARGUMENT

We have already studied three different forms of composition : narration, in which our aim is to tell a story ; exposition, in which we try to give an explanation ; and description, in which we try to give a word picture or representation of something. The fourth form is **argumentation** in which we try to prove the truth or falsity of a statement.

Read the following simple example of argument :

The father of Daniel Webster was a farmer. His garden had suffered from the visits of a woodchuck that lived in a hole close by. One day Daniel and his brother Ezekiel set a steel trap for the trespasser, and caught him alive. And now the great question was, "What shall be done with the rogue ?"

"Kill him," said Ezekiel.

"Let him go." said Daniel, looking with pity into the eyes of the dumb captive.

"No, no," replied Ezekiel, "He'll be at his old tricks again."

The boys could not agree ; so they appealed to their father to decide the case.

"Well, my boys," said Mr. Webster, "I will be judge. There is the prisoner, and you shall be counsel, Daniel for him and Ezekiel against him. It rests with you whether the woodchuck shall live or die."

Ezekiel opened the case. The woodchuck, he said, was a thief by nature. He had already done much harm, and would do *more*, if he were set free. It had cost a great deal of labour to catch him. It would be harder to catch him a second time ; for he would have gained in cunning. It was better on every account to put him to death. His skin would be worth something, although it would not half repay the damage he had done.

The father looked with pride upon his son, little dreaming, however, that he was then showing signs of that power that made him so sound a jurist in his manhood.

"Now, Daniel, it is your turn, I'll hear what you have to say.

Daniel saw that the argument of his brother had sensibly moved his father, the judge. The boy's large, black eyes looked upon the timid woodchuck, and, as he saw the poor thing trembling with fear, his heart swelled with pity.

God, he said, had made the woodchuck. He made him to live, to enjoy the air and sunshine, the free fields and woods. The woodchuck had as much right to live as any other thing that lives. God did not make him or anything in vain. He was not a destructive animal like the wolf or the fox. He ate a few common things, to be sure ; but they had plenty of them, and could well spare a part. And he destroyed nothing except the little food needed to sustain his humble life. That little food was as sweet to him, and as necessary to his existence, as was the food on their mother's table to them.

God gave them their food. Would they not spare a little for the dumb creature that really had as much right to his small share of God's bounty as they themselves had to theirs ? Yes, more, the animal had never broken the laws

of his nature or the laws of God, as man often did, but had strictly lived up to the simple instincts that had been given him by the good Creator of all things. Created by God's hands, he had a right from God to his life and his liberty, and they had no right to deprive him of either.

The young orator then alluded to the mute but earnest entreaties of the animal for his life, as sweet, as dear to him, as their own was to them ; and to the just penalty they might expect, if, in selfish cruelty, they took the life they could not restore, the life that God Himself had given.

During this appeal for mercy tears had started to the father's eyes, and were fast running down his sunburnt cheeks. Every feeling of his manly heart was stirred within him,—gratitude for the gift of so eloquent and noble a boy, pity for the helpless and anxious prisoner at the bar.

The strain was more than he could bear. While Daniel was yet speaking, without thinking that he had won his case, his father sprang from his chair, and in entire forgetfulness of his character as judge, exclaimed to his eldest son, "Zeke, Zeke, let that woodchuck go."

The quoted passage is the development of both sides of the argument on the question, stated in Ezekiel's words, "Kill him," or, stated more formally, "Resolved that the woodchuck should be killed." In all argumentative passages, there should occur, near the beginning, a clear statement of the question to be argued. This statement is called the **proposition**.

The first paragraph of the passage, which precedes the proposition, is the **introduction**. It tells how the woodchuck was caught and how the question of killing him arose. The part following the proposition is the body of the argument. It contains both sides of the discussion, the affirmative side (Ezekiel's), and the negative side (Daniel's). We notice that both boys advance their arguments as clearly and forcibly as possible and in a certain definite regular order. Their cases might be summed up as follows :

AFFIRMATIVE

Resolved that the woodchuck should be killed.

1. The woodchuck was a thief by nature;
2. He had already done much harm;
3. He would do much more if he was freed;
4. It had cost much trouble to catch him;
5. Since he would be more cunning in future, it would be more difficult to catch him again;
6. His skin would partly pay for the damage he had done.

NEGATIVE

Resolved that the woodchuck should not be killed.

1. Since God had made the woodchuck to enjoy life, it had a right to live;
2. The woodchuck was not a destructive animal, but ate only what was needed to sustain life, food that they could well afford to give him;
3. God had given them the duty of providing for the woodchuck;
4. The woodchuck had never broken the laws of its own nature, nor God's laws;
5. A just penalty would be exacted of them if they took away the life for which the woodchuck was pleading.

The rest of the passage, the last two paragraphs, is the **conclusion**. It describes the father's intervention and hastily given decision. Had it not been for this interruption, it would have been fitting that the principal arguments on each side should have been summed up. As it is, this is unnecessary.

The whole argument, then, is found to be an orderly development in four parts: introduction, proposition, discussion, and conclusion. In argument, especially,

which demands, above all things, both clearness and force, it is advisable that the different points that are presented should be properly arranged and clearly defined.

EXERCISE 58

Plan and state the argument for either the affirmative or the negative of one of the subjects on pp. 157-158.

44. WORDS : BREVITY

A mistake in style against which we must guard, is the use of more words than are actually necessary to express our meaning clearly and forcibly. This mistake may show itself in various ways.

1. Consider the following :

On hearing this news, he left his office, took a street-car, rode to the station, bought a ticket, and caught the first train for New York.

This sentence is faulty because the writer has overcrowded his statement with unnecessary details. Unless there is some special reason for giving details, all that he requires to say is:

On hearing this news, he at once set out for New York.

This error of overcrowding a sentence with unimportant details is termed **prolixity**.

2. Another example of lack of brevity is shown in the following :

Inside the church, we found that it was laid out in the opposite direction to any church we had ever seen, the pulpit being at the entrance.

In this sentence, the thought has been expressed in an awkward and unnecessarily long way. Contrast with the foregoing sentence the following concise statement of the same fact :

We had never seen a church planned in this way, with the pulpit at the entrance.

The use of an unnecessarily long and complicated form of expression is called **verbosity**. Verbosity differs from prolixity in that verbosity involves the use of unnecessary words, whereas prolixity is the use of unnecessary details.

3. Notice, too, how brevity has been sacrificed in the following sentence :

This is the shortest and nearest way to the station.

The adjectives *shortest* and *nearest* are in the same grammatical relation, and they are so nearly alike in meaning that one of them may conveniently be dropped. The unnecessary, or inadvisable, repetition of a thought by the use of words in the same grammatical relationship is known as **tautology**.

4. A somewhat similar error occurs in the following :

He voluntarily offered to assist us.

Here, however, the adverb *voluntarily* repeats the idea of the verb *offered*. The words, however, are in different grammatical relationship. This fault is known as **redundancy**.

5. Finally, even when there is no repetition of meaning we sometimes find careless writers using words that are not necessary to the structure of the sentence ; for example,

There were many families that had nothing to eat.

The sentence, in its correct form, would read :

Many families had nothing to eat.

Brevity then, may be secured by :

1. Omitting unnecessary, trifling details.
2. Using the simplest possible constructions.
3. Avoiding repetition of thought.
4. Omitting words not necessary to the structure of the sentence.

EXERCISE 59

Condense the following :

1. Full of a great many serious thoughts, he walked through the streets.

2. Yesterday I had occasion to help a poor man in very bad circumstances.

3. There were more than two hundred persons died of typhoid.

4. The book ends up, however, with the expected marriage.

5. He had made a new invention.

6. By a little inquiry on his part, he found that the statement was untrue.

7. He had the habitual habit of gambling.

8. He raised himself up in his bed.

9. He went upstairs, entered the library, lit the light, selected a book, settled himself in his armchair, and began to read.

10. He was courageous throughout his whole life.

11. At midnight the physician made a statement saying that the king was better.

12. Please keep off of the grass.

13. The teacher rose from her desk, walked to the blackboard, cleaned it off, picked up a piece of chalk, and wrote a sentence.

14. They claimed the entire monopoly of the whole trade.

15. He went to Montreal and from thence to Quebec.

16. I pondered over the matter for a long time.

17. Although poor, yet, nevertheless, he is respected.

18. A white city of canvas will rise at midsummer next year, in which, in July, six thousand of our visitors from abroad and from our own land will be accommodated.

19. He wrote the autobiography of his own life.

20. He safely reached his destination in good condition.

45. INCORRECT USAGES

In preceding sections, we have studied some common errors in English. We have also noted classes of words that are not employed in good English, as well as the use of words in a wrong sense. Let us now consider certain incorrect usages, some of which cannot be specifically classified under any one of the foregoing heads. For the sake of brevity we shall place the correct and the incorrect forms in the following examples, in parallel columns, as follows :

With Verbs

INCORRECT

CORRECT

1. Do not use *and* for *to* with such verbs as *try* and *go*.

I shall try and succeed.

I shall go and meet him.

I shall try to succeed.

I shall go to meet him.

2. Do not place an adverb between the infinitive and its sign.

He decided to quickly act.

He decided to act quickly.

3 Avoid the unnecessary use of *got*.

I have got my book with me.

I have my book with me.

4. Never use *of* for *have*.

I could (should, would, must, might, etc.) of gone.

I could (should, would, must, might, etc.) have gone.

5. Avoid the incorrect use of *had* as an auxiliary completed by an infinitive.

We had a horse die last week.

A horse of ours died last week.

With Verbs

INCORRECT

CORRECT

6. After the verb *doubt* use the conjunction *that*. Neither *but* nor *but what* should be used.

I do not doubt but what he will succeed.

I do not doubt that he will succeed.

With Adverbs

1. Avoid the unnecessary use of *there*.

There was a friend of yours arrived to-day.

A friend of yours arrived to-day.

2. Do not use a preposition with *hence*, *thence*, *whence*.

From whence have you come ?

Whence have you come ?

3. Do not use *some* or *any* as adverbs.

I have studied it some.

I have studied it a little.

He has not worked any.

He has not worked at all.

4. Avoid the use of *here* and *there* as adjectives.

This here book is mine.

This book is mine.

That there man is my brother.

That man is my brother.

5. Avoid the use of *place* for *where* in such expressions as *any place*, *every place*, *no place*, *some place*.

I cannot find him any place.

I cannot find him anywhere.

INCORRECT

6. Do not use *such* as an adverb of degree.

I have never seen *such* a pretty picture.

7. Do not use *real* for *very*.

I was *real* angry.

8. Remember that the adverb *quite* means "entirely" or "extremely." Never say *quite a little*, *quite a few*, *quite a lot*.

That's *quite* a picture.

The room is *quite* large, but not large enough for any one to be comfortable in.

He had *quite* a little money.

Quite a few of my friends were present.

9. Do not use *so* alone to modify an adjective, except colloquially.

The picture is *so* pretty.

10. Avoid the unnecessary use of *up* with such verbs as *open*, *close*, *lift*, *raise*, etc.

He *opened up* the box.

11. Avoid the unnecessary use of *as*.

He did *equally as* well.

CORRECT

I have never seen *so* pretty a picture.

I was *very* angry.

That's a beautiful picture.

The room is large, but not large enough for any one to be comfortable in.

He has a considerable sum of money.

A number of my friends were present.

The picture is *very* pretty.

He *opened* the box.

He did *equally* well.

With Pronouns

INCORRECT

CORRECT

1. Do not use *no less than* for *no fewer than*.

He came no less than ten times.

He came no fewer than ten times.

2. Avoid the use of *a* with *one*.

I haven't a one.

I haven't one.

With Prepositions

1. Use *between* when referring to two persons, and *among* when referring to more than two.

He divided half the fruit among the two boys, and the remainder among his friends.

He divided half the fruit between the two boys and the remainder among his friends

2. Do not use *off* for *from*.

I got the book off my friend.

I got the book from my friend.

3. Do not use *of* after *off*.

Keep off of the grass.

Keep off the grass.

4. Do not use *of* after *inside* and *outside*.

He stayed inside of the house.

He stayed inside the house.

5. In expressions of time use *within* rather than *inside of*

He will come inside of three weeks.

He will come within three weeks.

INCORRECT

CORRECT

6. Do not use *different to* or *different than* for *different from*.

It is quite different to what I expected.

It is quite different from what I expected.

With Conjunctions

1. Do not use *than* for *when*.

He had no sooner gone than you came.

He had just gone when you came.

We had hardly got there than our friend arrived.

We had hardly got there when our friend arrived.

2. Do not use *and* with *etc.*

He bought paper, pens, pencils, and etc.

He bought paper, pens, pencils, etc.

EXERCISE 60

Make all necessary corrections in the following :

1. He has got his hat on his head.
2. Your house is quite different to ours.
3. He will be here inside of an hour.
4. We had hardly gone than we met our friend.
5. It is best to truly say what one thinks.
6. I can't find him any place.
7. Your story is so interesting.
8. There was a man hurt here this morning.
9. I shall try and learn the lesson.
10. That is quite a story.
11. He divided his property between his three sons.
12. I have quite a lot of money left.
13. You might of known that.
14. I haven't cared any for him.
15. He does not doubt but what I shall succeed.
16. He jumped off of the roof.
17. He bought no less than ten houses.
18. The man lifted up the table.
19. Go and see him.
20. I couldn't find a one.

46. EMPHASIS IN THE SENTENCE

In writing sentences, we should make it our aim to secure not only clearness, but also the greatest degree of force that is desirable. We have already considered one means of securing force,—the use of concrete, or picture, words. But there are a number of other ways in which we may succeed in making our sentences forcible, and we shall now consider the most important of these.

1. Examine the following sentence :

Before the mountains were brought forth, or ever Thou hadst formed the earth and the world, even from everlasting to everlasting, Thou art God.

Now the most important part of the above sentence is plainly, *Thou art God*. Hence, it has been given the most prominent position, the close of the sentence. Only an important expression should occupy this position in the sentence. This withholding of an important detail to increase the interest of the reader is known as the **principle of suspense**. Note how much weaker the quoted sentence would become if the final clause were placed at the beginning.

2. Consider also the following sentences :

1. Silver and gold have I none.
2. Great is Diana of the Ephesians.
3. Fallen, fallen is Babylon.
4. Then burst his mighty heart.
5. Flashed all their sabres bare.

The emphatic expressions are respectively *Silver and gold*, *Great*, *Fallen*, *Then burst*, and *Flashed*. They have been made emphatic through being used in the beginning of the sentence rather than in their usual position at the end. Any inversion of word-order may result in emphasis ; and this is much more likely to be the case when the

displaced expression is written at the beginning of the sentence.

3. A different device for securing emphasis has been employed in the following sentence :

Hungry, dazed, broken-hearted, the poor mother resumed her daily tasks.

Here we have a series of adjectives modifying the noun *mother*. Note that they have been arranged in order of gradually increasing force. A series so arranged is called a **climax**. How flat the sentence would be with the order, "Dazed, broken-hearted, hungry".

4. The repetition of a word will frequently secure very marked emphasis :

If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms, never—never—never.

And even if a word is not repeated, the employment of equivalent expressions may result in greater emphasis :

They are dead. They will never again be heard upon the heaths, singing their happy songs ; they will never again drink with their peers in the deep inglenooks of home. They are perished. They have disappeared. Alas, the valiant fellows !

5. The repetition of a mere connective often strengthens a sentence :

Add to your faith, virtue ; *and* to virtue, knowledge ; *and* to knowledge, temperance ; *and* to temperance, patience ; *and* to patience, godliness ; *and* to godliness, brotherly kindness ; *and* to brotherly kindness, charity.

6. Figures of speech often contribute emphasis, for example :

Simile : He fought like a lion.

Metaphor : In arms the Austrian phalanx stood,
A living wall, a human wood.

Metonymy : Beware of the bottle.

Synecdoche: All hands to the pumps.

Antithesis : Talent knows what to do, tact knows how
to do it; talent makes a man respectable,
tact makes him respected ; talent is wealth,
tact is ready money.

For a full explanation of these figures of speech, see section 69.

7. Finally, emphasis may be secured through the use of special modes of phrasing. Note the following :

It was Alfred who subdued the Danes.

But neither climate nor poverty, neither studies, nor the sorrows of a home-sick exile, could tame the desperate audacity of his spirit.

In the first sentence, emphasis results from the use of the introductory, "It was" ; in the second, it arises from the employment of the correlatives "neither-nor".

Emphasis, then, may be gained :

1. By the use of concrete, or picture, words.
2. By giving a sentence a strong ending.
3. By inverting the usual word order.
4. By arrangement of details in the order of climax.
5. By repetition.
6. By a series of expressions of closely related meaning.
7. By the use of certain figures of speech.
8. By the use of special modes of phrasing, such as :
"It is", "It was" ; and by the use of correlative conjunctions.

EXERCISE 61

Show how the following statements have been made emphatic :

1. He proved himself to be discourteous, unforgiving, and mercilessly cruel.

2. To the Gentiles also hath God granted repentance unto life.

3. Utterly defeated and obliged to flee for his life, King Alfred took refuge in the cottage of a herdsman.

4. Surely he hath borne our griefs, and carried our sorrows.

5. It is an outrage to bind a Roman citizen ; to scourge him is an atrocious crime ; to put him to death is almost a parricide ; but to crucify him—what shall I call it ?

6. All bloodless lay the untrodden snow.

7. It was Wolfe who captured Quebec.

8. Though he slay me, yet will I trust him.

9. Alone, alone, all, all alone ;

Alone on a wide, wide sea.

10. The champions met in the centre of the lists with a shock like a thunderbolt.

EXERCISE 62

Rewrite the following sentences so as to make the important ideas emphatic :

1. A fire in the city is an exciting event to the average boy.

2. Worth makes the man ; but the fellow is made by the want of it.

3. Prepare to shed tears now if you have them.

4. Cowardice is the only fitting name we can give to such conduct as this.

5. Hunting and fishing to them is not work or industry but a pastime and a pleasure.

6. They brought home her warrior dead.

7. No man hath greater love than this.

8. Every man calleth that which pleaseth and is delightful to himself, good, and that evil, which displeaseth him.
9. There is the hammer he was working with.
10. Britain will never be conquered, at least.
11. Yes ; I avow the charge ; I proclaim it ; I confess it ; I acknowledge it.
12. Calamity came upon them swift as the lightning.
13. Then he would return to work, whistling a merry tune all the while.
14. His name can hardly be penned without a curse, without a pang.
15. A wrong he seldom forgave, never an insult.

47. THE PROCEDURE OF DEBATE

A debate is the oral presentation of arguments under rules, whereby the speakers on each side of the question are given a limited hearing, and an immediate opportunity to reply to those on the other side. We have already considered how the different parts of an argument should be presented, and we have now to consider how a debate should be conducted.

First, it is necessary to choose a suitable subject for debate and to state it accurately. This statement of the subject will constitute our **proposition**. Let us say, for example, that the question to be considered is—whether football, as played in colleges, is harmful or beneficial to the players. A suitable proposition for such a debate would be, "Resolved that intercollegiate football is beneficial to the players." Care must be taken that the proposition expresses exactly the ground of debate. If, for instance, we were to drop the word *intercollegiate* from the above proposition, the question would then include such ways of playing football as are undoubtedly harmful ; football, for example, as played by street rowdies. Further, if we dropped the phrase, *to the players*, the subject, including, as it would, the consideration of the

players, the spectators, the students in general, the university authorities, would become so broad as to be very vague. We must be careful, also, to use in our proposition no word that is ambiguous, as this might lead the debaters to take different views of the question under discussion. Moreover, the proposition of a debate should always be worded in the affirmative form. It would be inadvisable, for instance, to state our proposition, "Resolved that intercollegiate football is not harmful to the players."

When we have chosen our subject and accurately worded the proposition, we must next select the speakers on each side. There must be two sides, the *affirmative* supporting the proposition, and the *negative*, opposing it. The number of speakers on each side depends on the time at our disposal, and on the breadth of our subject. Two or three speakers, however, are generally considered sufficient. These are allowed some fixed time to speak. The leader on each side may be chosen by the speakers themselves or may be named by those in charge of the debate.

When the sides have been chosen, the speakers should make a careful examination of the question to be debated and begin a preparation of their arguments. This preparation should include not only the gathering of all available information and the marshalling of arguments in support of one's own side, but also a very careful consideration of such arguments as the opposing side are likely to bring forward, since success in a debate depends largely on the ability to meet and disprove the contention of one's opponents.

Care must be taken to organize this preparatory material well. A common fault is the tendency to make the debate a mere enumeration of points in support of our own view of the case. The result is not only that

the speeches are fragmentary, but also that the audience are quite unable to carry in mind the material presented. Instead of making this mistake, the speakers on each side should agree upon a few, perhaps three or four, main lines of argument, support these with material suitable in character and amount, and finally present them to their hearers in the clearest and strongest form possible.

Before beginning to speak, too, the debaters on each side should come to a definite understanding as to what part of the ground each is to cover. There should be no overlapping of matter. The second speaker of the affirmative, for instance, should not, except for the purpose of re-capitulation or emphasis, repeat matter already well presented by his leader. Moreover, unless each speaker has a clear idea of his own particular work in the debate, his remarks will tend to be vague, rambling, and incoherent.

After all preparatory arrangements have been made, the debate is opened by the leader of the affirmative. As in all oral composition, he should begin his speech by addressing the chair and his audience. It is then his duty to introduce the subject, to state the proposition, to outline the case for the affirmative, and to advance, as far as possible within the time limit, his share of the arguments as agreed upon with his colleagues. If it is necessary to make any concessions to the negative, he should make these as early as possible. Like all the other speakers, he should naturally reserve his strongest arguments for the close of his speech.

The leader of the affirmative is followed by the leader of the negative. His duty is to refute, as far as possible, the arguments advanced by his opponent. It is generally better for him to do this in the first part of his speech and not to defer it till the last. The speaker

naturally has the arguments in favour of his own side best prepared and will be able to conclude his case more strongly if he reserves his best points for the close of his speech.

Preferably, the speakers for the negative should try to follow their opponents' line of debate and to refute their arguments. In this way the contention of the negative is strengthened and the whole debate is given greater unity than it would otherwise have.

The rest of the speakers follow in order, affirmative and negative alternately. Each of them should make an effort, first, to weaken as far as possible the case of his opponents ; next, to deliver the arguments allotted to him in the best manner and in the strongest possible form.

The debate is closed by the leader of the affirmative. Since he has no opportunity at the beginning to refute the arguments of the negative, he is given a short time to do this at the end. He must not, however, in this concluding speech, advance any new arguments on his own side of the case. Naturally, he should have made up his mind definitely as to what he intends to say, and should say this as forcibly as he can. He has a last opportunity of weakening the case of the opposite side, and, unless he takes advantage of this, he will immeasurably weaken his own case.

EXERCISE 63.

The following are suggested as suitable subjects for class debates :

Resolved :

1. That Rugby football is a better all-round game than Association football.
2. That Vancouver is likely to become a greater city than New York.
3. That newspapers do as much harm as good.

4. That more pleasure is to be derived from the possession of an automobile than from the possession of a horse.
5. That reading is more profitable to the individual than travel.
6. That steam is more useful to man than electricity.
7. That Edison has done more for the world than Marconi.
8. That a boat trip presents greater possibilities of enjoyment than an automobile trip.
9. That plants are more useful to mankind than animals.
10. That the farmer is of greater importance to the welfare of the community than the manufacturer.

48. A STUDY OF A PICTURE: "THE GLEANERS"

Study this picture. Notice first the general scene, the rich harvest, the great stacks, the big two-wheeled grain-cart, the workmen, the overseer on horseback, the house and barns. What would you conclude as to the prosperity of the owner of this farm?

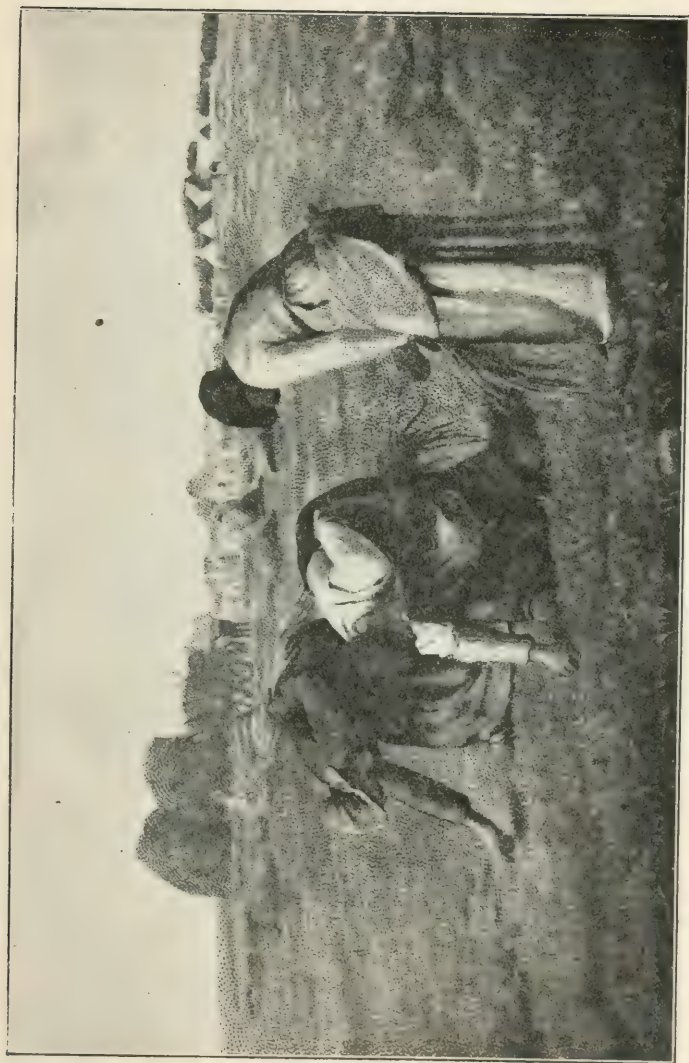
Now notice, in contrast, the three gleaners. To what class of people do they belong? Is the work of gleaning pleasant or unpleasant? What time of day is it?

Do you notice any differences in the three women? Which is the oldest, and which the youngest? Notice the stiffness of one of the figures. Notice the three ways of picking up the grain. What movements must each of the three gleaners make before adding a new handful to the bundle in the left hand? Which method is the easiest? Notice the dress of each of the gleaners. What difference do you notice in the head-gear, in the aprons, in the sleeves?

Read the story of Ruth and Boaz, in the Book of Ruth, Chapter II.

EXERCISE 64

Write a short description of each of the three women in "The Gleaners."



THE GLEANERS — Millet

PART II

CHAPTER VII

49. INTEREST IN NARRATION

In previous lessons on narration we considered the planning of a story and the use of conversation in narrative composition. In this lesson we shall consider the most important means of securing interest in narration.

In the first place much depends upon the choice of a subject. As a general rule, a story is interesting in proportion to the amount and the character of concrete detail that it contains. It is a mistake to choose any subject for which you cannot supply definite particulars. On the other hand, the writer should not make the mistake of trying to include in his story more than is needed. Choose, if possible, a single incident and tell your story directly, without digressions or unnecessary explanations.

In writing a story it is important that you should begin it in such a way as to catch the attention and arouse the interest of the reader at the very outset. If you examine a number of different short stories you will find that at least three methods of introducing a story are commonly used.

1. The writer, as we saw in section I, sometimes begins by giving us an account of the scene and the personages of the story. The following, for example, are the opening sentences of a story entitled, *On the River*:

Last summer I rented a cottage on the banks of the Seine, several miles from Paris, and I used to go out to it every evening. After a while I formed the acquaintance of one of my neighbours, a man between thirty and forty years of age, who really was one of the queerest characters

I ever have met. He was an old boating man, crazy on the subject of boats, and was always either in, or on, or by, the water.

In this introduction the writer has told us very briefly about the time, the place, and the chief character in his story ; but he has also caught our attention by telling us that there is something peculiar and interesting about this neighbour.

This is one of the most common ways of beginning a story ; but the danger is, that in giving these preliminary details you may fail to stimulate the interest of the reader sufficiently. Above all things, especially in a short story, the opening description should not be so long and detailed as to weary the reader, and the interesting points should be presented in such a way as to arouse his curiosity.

2. Sometimes the writer arouses our curiosity at the very beginning of the story by giving us a hint or a suggestion as to the interesting situation which the story contains, as, for example, in the following :

“Did I ever tell you the story of Madame Margot, the little milliner from St. Domingo, who sold her soul to the devil that her Octoroon daughter might live rich and happy as a white woman ?” “Tell it,” we cried.

“It was in the old days before the war,” he began. . . .

Here the story really begins with the expression, “It was in the old days before the war”, and the preliminary paragraph is intended merely to awaken interest.

Compare such an opening paragraph as the foregoing, with an introductory sentence such as you find in the following :

Fox hunting is one of the most enjoyable and exciting sports that a young man can indulge in. One morning last

winter, about three o'clock, a friend and I started from our house and drove about eight miles to a place called Buck Hill. We left our horse at a farm house and set out for a valley which had been pointed out as a place where we should probably find a fox.

You will agree that this sort of introduction is common-place and uninteresting. The opening sentence especially is weak. Why not begin the story briefly with the conversation of the boys when the proposal to go fox-hunting was first made ?

3. Sometimes instead of giving at the outset, an account of the time, place, and characters, the writer prefers to introduce us directly to some interesting point in the action, and to acquaint us incidentally with the essential facts of the story as he proceeds. A story that begins in this way at some point in the plot is very frequently introduced by conversation, as, for example, in the following :

"What do you think she'd do if she caught us ? We oughtn't to have it, you know," said Maisie.

"Beat me, and lock you up in your bedroom," Dick answered, without hesitation. "Have you got the cartridges ?" "Yes ; they're in my pocket, but they're joggling horribly. Do pin-fire cartridges go off of their own accord ?" "Don't know. Take the revolver, if you are afraid, and let me carry them."

"I'm *not* afraid." Maisie strode forward swiftly, a hand in her pocket, and her chin in the air. Dick followed with a small pin-fire revolver.

Here we are introduced to two of the persons in the story. A suggestion of their characters is given ; and a situation is presented that engages our interest at the beginning of the narrative. We expect that, point by

point, other elements of the situation will be developed as the story proceeds.

Having begun the story well, the writer must, in the next place, choose and arrange his material so as to *hold* the interest of the reader. The chief means upon which he must rely for holding interest, is the principle of suspense. In the first part of the narrative, some difficulty or problem is usually presented, and each successive stage in the story should heighten our interest in it, until finally, at the very last, we see how it has been overcome. When the solution of the difficulty has been finally presented, and the suspense of the reader relieved, the story should end. Care, however, should be taken to make the story end naturally.

EXERCISE 65

Write a narrative composition based upon one of the following subjects :

1. How La Salle explored the Mississippi
2. The Fate of the Hurons
3. How Mackenzie crossed the Rockies
4. The Story of Henry Hudson
5. The Battle of Paardeburg
6. The Discovery of America
7. The Armada
8. Warren Hastings and Nuncomar
9. Hannibal
10. The Expulsion of the Acadians
11. Tecumseh
12. Abraham Lincoln
13. The Battle of Salamis
14. A Story from Shakespeare

50. CHANGES OF TENSE

Narration generally deals with past action ; and hence in writing a story, the past tense is almost always used. When, however, we wish to make any part of our story particularly vivid, we sometimes use the present tense. Read, for example, the story of *The Four Horse Race*, Ontario High School Reader, page 121. The first part of the story is told in the past tense ; but in the more exciting part of the narrative the present tense is used. When used in this way to make the events of the past more vivid, the present tense is known as the Historic Present.

But in both narration and description the author sometimes goes further, and besides using the historic present he appeals directly to the reader and asks him to view for himself the action or the scene that he wishes to present. Examine, for illustration, the following paragraph from Parkman :

Go to the banks of the Illinois, where it flows by the village of Utica, and stand on the meadow that borders it on the north. In front glides the river, a musket shot in width ; and from the farther bank rises, with gradual slope, a range of wooded hills that hide from sight the vast prairie behind them. Now stand in fancy on this spot in the early autumn of the year 1680. You are in the midst of the great town of the Illinois,—hundreds of mat-covered lodges, and thousands of congregated savages. Enter one of their dwellings ; they will not think you are an intruder. Some friendly squaw will lay a mat for you by the fire ; you may seat yourself upon it, smoke your pipe, and study the lodge and its inmates by the light that streams through the holes at the top.

As a general rule unless there is some special reason for a change of tense, we should use the same tense in the

main statements throughout our composition and we should be especially careful about changing from one tense to another in the same sentence or paragraph. In the following paragraph, for instance, the tenses are mixed, and in making necessary corrections we should use throughout either the present or the past tense.

At last a day *comes* when it *rains*, and father *said* he *might* go fishing. He *isn't* long in filling the box with worms, and he *cuts* across lots and *runs* all the way for fear the rain *would* stop and they *would* call him back. He *arrives* there out of breath and nearly wet through but he *did* not know that. He is so excited that he *trembles* as he *baits* his hook and he *does* not even stop to put the cover on his box, but *dropped* both to the ground. And now the blissful moment *has come* and he *cast* his line into the pool. In an instant there *was* a sharp twitch, and the next a trout was turning tail-springs in the air.

In subordinate clauses the rules governing the sequence of tenses must be followed. (See Ontario High School Grammar, page 188.) In this connection, the following directions should also be observed :

(a) Verbs such as *expect*, *hope*, *intend*, since they refer to future time, must not be followed by a verb or an infinitive expressing completed action. Thus, instead of saying :

I hoped to have gone before he arrived ;

He intended to have gone to college ;

We expect that he has reached home safe ;

we should say :

I hoped to go before he arrived ;

He intended to go to college ;

We suppose that he has reached home safe.

(b) With such verbs as *like* and *prefer*, we must be careful not to use a perfect tense when the action takes place in the present time. For instance, instead of saying :

I should have liked to meet you sooner ;

I should have preferred not to see you to-day ;

we should say,

I should like to have met you sooner ;

I should prefer not to have seen you to-day.

For the uses of *will*, *shall*, *would*, and *should*, to express future time, see Ontario High School Grammar, pages 183-186.

Among the special uses of verb phrases with *will* and *would* you will notice that they are sometimes used instead of the simple tense forms to make a general statement, to indicate habitual action, or to express conjecture ; thus,

Accidents will happen.

When a storm came he would always run for shelter.

He will be at home by this time, no doubt.

But although we frequently use these verb phrases to express probability or conjecture, we must be careful not to use them when definite statements of fact are required. Definite statements are always preferable to generalities and conjectures. How indefinite and unsatisfactory, for instance, is the picture presented in the following paragraph :

Across the road from the house you would probably see a large barn and on both sides of it there might be a green meadow or perhaps fields of grain. A quarter of a mile back, there would be a belt of woodland with a stream running through it. The brook probably rises in a swamp. and behind the swamp there will be a number of low hills.

Those hills, the swamp, the woods and the stream running through the meadows are the chief playground for the farmer's boy and he would grow up as vigorous and rugged as the oaks that you would find scattered over his father's farm.

We may now sum up, in the following directions, what we have learned regarding the use of different tense forms :

1. *Use the same tense in the main statements throughout your composition, except when a change to the historic present, or to the present imperative will add to the vividness of your narrative.*

2. *Be careful to observe the rules for the sequence of tenses, especially in the case of such verbs as expect, intend, like and prefer.*

3. *Wherever possible, use verb forms that express facts, rather than those which express probability and conjecture.*

EXERCISE 66

Rewrite each of the following sentences, using proper verb forms :

1. We would have liked to have gone with you if there were room in the carriage.

2. Nearly every community boasts of a weather prophet. When one accosts a farmer on the road and inquires his opinion of the "probs," he will probably be directed to go and ask Pete Jones, Tom Andrews, or some other great personage.

3. The reflection of the moon and stars in the water was so clear that if it was not for the slight motion of the water one could hardly tell whether he was looking at the river or at the sky.

4. The messenger whom we have sent out an hour ago must have reached his destination before this ; we expected to have heard from him as soon as he had arrived.

5. The picture itself was not large, for a painting of this type, but the frame makes it appear larger than it really is. It represented a forlorn hope scaling a breach. At the right is a group of soldiers supporting the leader, who is probably fatally wounded. Half-way up the breach the rocky ground is covered with the dead and dying. These will be the soldiers who had the honour of leading the first charge, but although they have been killed, victory is with their comrades.

51. AMBIGUITY

Examine the following sentences :

1. The thief told the judge that if he had been brought up as he was he would have acted in the same way as he did.

2. He quoted one of Browning's poems with which I am familiar.

3. I shall tell him what I want to do when he comes.

4. Standing on the corner of the street we saw two policemen.

5. My father wrote to me while in Boston.

1. The thief said to the judge : "If you had been brought up as I was, you would have acted in the same way as I did."

2. He quoted a poem of Browning's with which I am familiar.

3. When he comes I shall tell him what I want to do.

4. We saw two policemen standing on the corner of the street.

5. While I was in Boston my father wrote to me.

Out of each of the sentences in the left-hand column it is possible to take two different meanings. In the form in which the sentences are written in the right-hand column, only one meaning in each case is possible. A sentence that conveys two different meanings is said to be *ambiguous*, and the consequent lack of clearness is said to be due to **ambiguity**.

Ambiguity may be due to various causes. Sometimes, as in sentences 1 and 2, the reference of the pronoun is not clear. Sometimes, as in sentence 3, it is doubtful what the adverb clause modifies. In other cases, as in sentence 4, the relation of the participle is not definite ; or, as in sentence 5, the ellipsis in a sentence may make two meanings possible. These are perhaps the most common causes of ambiguity ; but there are many other faulty constructions to which it may also be due.

EXERCISE 67

Rewrite each of the following, so as to make the meaning clear. Explain the cause of the ambiguity in each case :

1. The house must be suitable for the occupation of a lady, or one that could be made so with a moderate expenditure.

2. She has her mother's beautiful golden hair, which she still wears tied back with ribbons.

3. When pressing a coloured dress and you have the misfortune to scorch it, take a shilling or any silver coin and lay it flat on the scorched part and rub it briskly, and you will find it will disappear.

4. The directors hope that during the fair they may be so fortunate as to have no bad weather as in previous years.

5. Jacob loved Joseph more than his other children.

6. A gentleman's horse is standing outside a building which looks frisky, and a policeman is holding it.

7. He boasted of his engagement to a young lady in the village some days afterwards.

8. If the milk does not agree with the baby it should be boiled.

9. While playing ball one Sunday afternoon the minister saw us and reproved us.

10. No laws are better than the English laws.

11. For some time last year he was ill with an affection of the brain, which has happily now entirely disappeared.

12. Passengers are warned against getting off the cars while in motion.

13. As you are no doubt aware, numbers of women throughout France can fly in aeroplanes as well as their husbands.

52. LONG AND SHORT SENTENCES

Examine the following paragraphs, noting especially the length of the sentences :

Radisson was left last. His case was important. He had sanctioned the murder of three Mohawks. Not for a moment since he was recaptured had they dared to untie the hands of so dangerous a prisoner. Amid deathly silence, the Iroquois father stood up. Flinging down medicine-bag, fur robe, wampum belts, and tomahawk, he pointed to the nineteen scars upon his side, each of which signified an enemy slain by his own hand. Then the old Mohawk broke into one of those impassioned rhapsodies of eloquence which delighted the savage nature, calling back to each of the warriors recollections of victories for the Iroquois. His eyes took fire from memory of heroic battle. The councillors shook off their imperturbable gravity and shouted, "Ho, ho!" Each man of them had a memory of his part in those past glories. And as they applauded, there glided into the wigwam the mother, singing some battle song of valour, dancing and gesticulating round and round the lodge in dizzy, serpentine circlings, that illustrated in pantomime those battles of long ago. Gliding ghostily from the camp-fire to the outer dark, she suddenly stopped, stood erect, advanced a step, and with all her might threw one belt of priceless wampum at the councillors' feet, one necklace over the prisoner's head.

Before the applause could cease or the councillors' ardour cool, the adopted brother sprang up, hatchet in hand, and sang of other victories. Then, with a delicacy of etiquette which white pleaders do not always observe, father and son withdrew from the Council Lodge to let the jury deliberate. *The old sachems were disturbed. They had been moved more than their wont. Twenty withdrew to*

confer. Dusk gathered deeper and deeper over the forests of the Mohawk Valley. Tawny faces came peering at the doors, waiting for the decision. Outsiders tore the skins from the walls of the lodge that they, too, might witness the memorable trial of the boy prisoner. Sachem after sachem rose and spoke. Tobacco was sacrificed to the fire-god. Would the relatives of the dead Mohawks consider the wampum belts full compensation? Could the Iroquois suffer a youth to live who had joined the murderers of the Mohawks? Could the Mohawks afford to offend the great Iroquois chief who was the French youth's friend? As they deliberated, the other councillors returned, accompanied by all the members of Radisson's friendly family. Again the father sang and spoke. This time when he finished, instead of sitting down, he caught the necklace of wampum from Radisson's neck, threw it at the feet of the oldest sachem, cut the captive's bonds, and, amid shouts of applause, set the white youth free.

From *The Pathfinders of the West*, Agnes Laut, by permission of the Author.

You will notice that the sentences differ in length, varying from those that are very short to those that are very long and full of details.

Notice also that the short sentences are used in those parts of the narrative in which no detail is required, but in which the thought must be forcibly stated or in which the writer wishes to give expression to excitement or eagerness. Long sentences are used in those parts of the narrative in which there are a number of details that are so closely related that they must be presented in the same sentence. Short sentences are used, for instance, in describing the crisis of the trial; long sentences are used in describing the actions of Radisson's Indian mother.

You will notice, furthermore, that in the first paragraph the opening sentences, in which the subject of the passage is first stated, are short. The topic sentence of a paragraph is generally short because of the necessity

of stating the thought clearly. The last sentence in each of these paragraphs is long. Sometimes the concluding sentence in a paragraph is short, when there is some special reason for trying to make the paragraph end bluntly or abruptly, or when the writer wishes to sum up the thought in a single pithy sentence ; but generally the writer prefers to round out the paragraph with a long sentence in order to avoid abruptness.

A good writer generally tries to vary the length of his sentences. A succession of short sentences produces a harsh jerky effect ; and, on the other hand, if all the sentences are long, the reader does not follow the thought so readily.

We may then, sum up the main points regarding sentence length, in the following directions :

1. *Use short topic sentences. When expressing strong emotion or emphasizing an important thought, use short sentences, where possible. When presenting a number of comparatively unimportant, but closely connected details, use long sentences.*

2. *Vary the length of your sentences. Do not write a paragraph which is composed entirely either of long sentences or of short ones.*

EXERCISE 68

Examine the following paragraphs :

(a) On the 21st of June the sun did not set. Hearne had crossed the Arctic Circle. The sun hung on the southern horizon all night long. Henceforth the travellers marched without tents. During rain or snow-storms, they took refuge under rocks or in caves. Provisions turned mouldy with wet. The moss was too much soaked for fire. Snow fell so heavily in drifting storms that Hearne often awakened in the morning to find himself almost immured in the cave where they had sought shelter. Ice lay solid on the lakes in July. Once, clambering up steep, bare heights, the travellers met a herd

of a hundred musk-oxen scrambling over the rocks with the agility of squirrels, the spreading, agile hoof giving grip that lifted the hulking forms over all obstacles. Down the bleak bare heights there poured cataract and mountain torrent, plainly leading to some near river-bed ; but the thick gray fog lay on the land like a blanket. At last a thunder-storm cleared the air ; and Hearne saw bleak moors sloping north, bare of all growth but the trunks of burnt trees, with barren heights of rock and vast, desolate swamps, where the wild-fowl flocked in myriads.—*Agnes Laut*

1. *Select the topic sentence, and note its length.*

2. *Why are short sentences used in the first part of this paragraph ?*

(b) That night the sun hung so high above the southern horizon that the men rose by mistake to embark at twelve o'clock. They did not realize that they were in the region of 'midnight sun' ; but Mackenzie knew and rejoiced, for he must be near the sea. The next day he was not surprised to find a deserted Eskimo village. At that sight the enthusiasm of the others took fire. They were keen to reach the sea, and imagined that they smelt salt water. In spite of the lake-like expanse of the river, the current was swift, and the canoes went ahead at the rate of sixty and seventy miles a day—if it could be called a day when there was no night. Between the 13th and 14th of July the *voyageurs* suddenly awakened to find themselves and their baggage floating in rising water. What had happened to the lake ? Their hearts took a leap ; for it was no lake. It was the tide. They had found the sea.—*Agnes Laut*

1. *Select the topic sentence, and note its length.*

2. *Why are short sentences used in the conclusion of this paragraph ? Compare with the preceding paragraph.*

3. *Examine each paragraph to show whether there is any marked variety in sentence length.*

53. ORAL COMPOSITION

In previous lessons we have considered the most important points to be observed in Oral Narration, Exposition, and Description, where the language and the form of the speech are colloquial in character. But the colloquial form is not always used in making a speech. From their very nature, many subjects demand a serious and dignified treatment, such as is not possible if we use colloquial language. Sometimes, too, the speaker wishes to appeal to the feelings of his hearers, and in such cases he naturally uses elevated and rhythmical language and expresses feeling through the tone of his voice. This type of oral composition is known as **oratory**. In the sections following, that deal with oral composition, it is not possible to make a detailed study of the various kinds of oratory, but in each section a short model will be given, for study and imitation.

The following is a speech of the Indian chief, Tecumseh, in defence of the right of the Indians to form a confederacy. Examine the passage:

"Brother, I wish you to listen carefully, as I do not think you understand what I so often have told you. Brother, since the peace was made you have killed some of the Shawanoes, the Winnebagos, the Delawares, and the Miamis, and have taken our lands. We cannot long remain at peace if you persist in doing these things. The Indians have resolved to unite to preserve their lands, but you try to prevent this by taking tribes aside and advising them not to join the Confederacy. The United States has set us an example by forming a union of their Fires. We do not complain. Why, then, should you complain if the Indians do the same thing among their tribes? You buy lands from the village chiefs who have no right to sell. If you continue to buy lands from these petty chiefs, there will be trouble, and I cannot foretell the consequences. The land belongs to all the Indians, and cannot be sold without the consent

of all. We intend to punish these village chiefs who have been false to us. It is true I am a Shawanoe, but I speak for all the Indians—Wyandottes, Miamis, Delawares, Kickapoos, Ottawas, Pottawatomies, Winnebagos, and Shawanoes, for the Indians of the Lakes, and for those whose hunting-grounds lie along the Mississippi, even down to the salt sea.

“My forefathers were warriors. Their son is a warrior. From them I take only my existence. From my tribe I take nothing. I am the maker of my own fortune. Oh, could I but make the fortune of my red people as great as I conceive when I commune with the Great Spirit who rules the universe ! The voice within me communing with past ages tells me that once, and not so long ago, there were no white men on this continent. It then belonged to the red men, who were placed there by the Great Spirit to enjoy it, both they and their children. Now our once happy people are miserable, driven back by the white men, who are never contented but always encroaching. The way, the only way, to check this evil is for the red men to unite in claiming a common and equal right in the land as it was at first, and should be yet, for it was the gift of the Great Spirit to us all, and therefore the few cannot cede it away for ever. What ! Sell a country ! Why not sell the air, the clouds, and the great sea, as well as the earth ? Backward have the Americans driven us from the sea, and on towards the setting sun are we being forced, *nekatacushe katopolinto*—like a galloping horse—but now we will yield no further, but here make our stand. Brother, I wish you would take pity on the red people and do what I have requested. The Great Spirit has inspired me, and I speak nothing but the truth to you.”

From *The Story of Tecumseh*, Norman S. Gurd, by permission of the Author.

In the first paragraph the speaker gives a clear statement, the Indians' point of view in the question at issue. In the second paragraph he supports his argument by an appeal to the feeling of his hearers, and in so doing he

shows that he possesses some of the qualities of an orator. Point out some of the devices that he has used to make his argument effective.

EXERCISE 69

Prepare a speech on one of the following subjects :

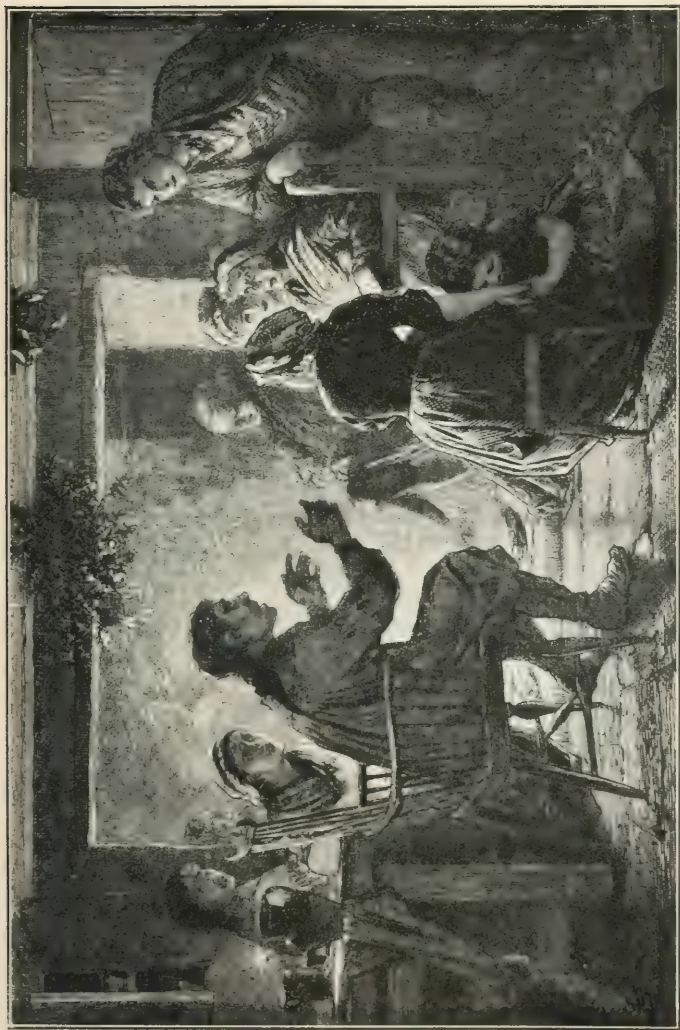
- | | |
|--------------------|-----------------------|
| 1. Frontenac | 9. Champlain |
| 2. Caesar | 10. Benjamin Franklin |
| 3. Nelson | 11. James Watt |
| 4. Achilles | 12. William Penn |
| 5. Kitchener | 13. Marconi |
| 6. Grace Darling | 14. Milton |
| 7. Louis Riel | 15. George Stephenson |
| 8. Sir Isaac Brock | |

54. A STUDY OF A PICTURE: "THE GHOST STORY"

Examine this picture. Notice the central figure who is telling the story. Under what circumstances is the story being told? Notice the holly and the mistletoe. Do the different people who are gathered around the fire-place appear to belong to the same family? What differences do you notice in dress, expression of face, and general appearance, between the groups on the two sides of the fire-place? In what relation do they probably stand to one another? To which group does the man who is telling the story belong? What details of the picture would lead you to suppose that he is telling a ghost story? Note the expressions on the different faces. Are there any members of either group who do not appear to be listening intently to the story? What detail in the picture suggests that the story may have an interesting crisis?

EXERCISE 70

Either give a description of the scene which the picture presents, or write a short account of the gathering on Christmas Eve, as suggested by the picture.



THE GHOST STORY.—*W. Thomas*

CHAPTER VIII

55. EXPOSITION—(CONTINUED)

In earlier chapters we have considered two of the most common forms of exposition, the explanation of *how*, or *why*, a certain thing takes place. A third common form of exposition consists in the explanation of what is involved in a certain subject. Explanations of such statements as the following, for instance, are expositions of this type :

Shakespeare's *Julius Cæsar* is a Tragedy :

The Child is Father of the Man.

And expositions of general subjects such as the following, belong also to this class:

The Use of Electricity in the Home ;

The Value of Rapid Transit to the Farmer.

In giving an exposition of a subject of this kind, the first thing for the writer to consider is whether the statement of the subject as it stands is likely to be understood, or whether it is necessary at the outset to explain the meaning of any part of it.

For example, in an exposition of the subject, "Shakespeare's *Julius Cæsar* is a Tragedy," we may, in the first place, think it necessary to make clear what is meant by *Tragedy*. Having done this, we may at once proceed to show how Shakespeare's *Julius Cæsar* answers the requirements of our definition.

So also, in giving an exposition of "The Child is Father of the Man;" it is necessary at the outset to explain what we mean by this statement, which, as it stands, appears to be untrue.

When we have made sure that the meaning of our subject is perfectly clear, we must in the next place examine it carefully to see what general truths are contained in it that require to be proved or to be explained. For example, in an exposition of "The Uses of Electricity in the Home," the opening sentences will naturally deal with the increasing use of electricity for domestic purposes ; and in an exposition of "The Value of Rapid Transit to the Farmer", it is necessary to show how rapid transit has almost completely changed the character of farm life.

But such general statements are in themselves not sufficient ; and in order to show what is involved in them, they must be enlarged and expanded. Sometimes it is possible to make the general statement clear simply by repeating the thought in other words ; but in most cases it is necessary for the writer to give particulars or details, or to illustrate the truth of the general statement by examples. For instance, in dealing with the increasing use of electricity in the home, the writer will cite some of the important uses ; and in pointing out how rapid transit has affected farm life, he will give illustrations of actual changes that have taken place.

It frequently happens that we are called upon to write expositions of subjects that are much broader in character than any of those that we have considered,—such subjects, for example, as, *War, Wealth, Cheerfulness, Amateur Photography, The Study of Latin, Aerial Navigation*. In treating of these subjects our method of procedure should be much the same as that already outlined. We must, in the first place, make sure that the meaning of our subject is clearly understood. Our next step is to analyse it and to make a statement, under general headings, of the points involved in it ; and finally each of these general headings must be enlarged and expanded so as to

show what details it involves. The following, for example, is a suggested outline for an exposition of the subject, *Aerial Navigation* :

1. Modern interest in Aviation :
Rapid transit by sea and land ;
Only the air to be conquered.
2. Advantages to Mankind :
Saving of time ;
Ease of travel ;
Illustration,—an imaginary journey.
3. Progress in Aviation :
Difficulties already overcome ;
Problems and dangers still to be met ;
Illustration,—an aviation meet.
4. Future Possibilities :
Pen-pictures of future conditions.

EXERCISE 71

TRUE WISDOM

Surely there is a mine for silver,
And a place for gold which they refine.
Iron is taken out of the earth,
And brass is molten out of the stone.

As for the earth, out of it cometh bread ;
And underneath it is turned up as it were by fire.
The stones thereof are the place of sapphires,
And it hath dust of gold.

Where shall wisdom be found ?
And where is the place of understanding ?
Man knoweth not the price thereof ;
Neither is it found in the land of the living.
The depth saith, "It is not in me" :
And the sea saith, "It is not with me."

It cannot be gotten for gold,
Neither shall silver be weighed for the price thereof.
It cannot be valued with the gold of Ophir,
With the precious onyx, or the sapphire.
Gold and glass cannot equal it,
Neither shall the exchange thereof be jewels of fine gold.

No mention shall be made of coral, or of pearls :
For the price of wisdom is above rubies;
The topaz of Ethiopia shall not equal it,
Neither shall it be valued with pure gold.
Whence then cometh wisdom ?
And where is the place of understanding ?

Destruction and Death say,
‘We have heard a rumour thereof with our ears.’
God understandeth the way thereof,
And He knoweth the place thereof.
For He looketh to the ends of the earth,
And seeth under the whole heaven ;
To make a weight for the wind ;
Yea, he meteth out the waters by measure.

When he made a decree for the rain,
And a way for the lightning of the thunder:
Then did he see it and declare it ;
He established it, yea, and searched it out.
And unto man He said,
“Behold, the fear of the Lord, that is wisdom :
And to depart from evil is understanding.”

The Bible (Job xxviii 12-28, *adapted*)

What is the subject of this exposition ? Draw up a plan. What method does the writer follow in explaining his subject.

EXERCISE 72

Write an exposition consisting of one or more paragraphs upon one of the following subjects :

1. The dangerous side of Athletics
2. Advertising as an Art
3. Ploughing has its pleasant as well as its unpleasant Sides
4. What we owe to the Tropics
5. Single Tax
6. Bridging the Atlantic
(Steamship, telegraph, aeroplane)
7. The Automobile
(The opinions of the chauffeur, the pedestrian, and the business man)
8. Why I joined (or did not join) the Regiment
9. The House-fly
10. "That which grows fast, withers rapidly ; that which grows slowly, endures "

56. ELLIPSIS

In compositions, both written and oral, many of the sentences that are ordinarily used are grammatically incomplete. The effect of the omission, or ellipsis, of parts of the sentence may be to secure greater brevity or to make an expression more forcible ; but of course no part of a sentence should be omitted when as a result of the ellipsis the meaning would not be clear or the sentence would not be grammatical.

The following are some of the constructions in which ellipsis is most frequently found. The examples illustrate the faults that may arise from improper ellipsis :

1. In comparative clauses introduced by *than* and *as* :
I admire him as much as (more than) you.

The sentence is ambiguous. It may mean, "I admire him as much as (more than) I admire you," or, "I admire him as much as (more than) you admire him."

2. In loosely connected expressions :

When six years old my grandfather died.

As the sentence stands, the expression, "When six years old," refers to "grandfather" and makes the sentence absurd. The clause should read, "When I was six years old".

3. After auxiliary verbs in compound tenses :

He rode the same horse as you had earlier in the day.

The auxiliary *had* must be completed by the participle *ridden*, if this is the meaning intended.

4. In the use of conjunctions :

This apple is different (and sweeter) than the others.

If the words in parenthesis be omitted, it will be seen that the expression *different than* has been employed for *different from*. *From* must be inserted after *different*.

This is as good (or better) than yours.

By omitting the expression in parenthesis, we find that the ungrammatical form *as good than* remains. *As* must be inserted after *good*.

5. In the use of the articles :

"A (or The) black and white horse" means one horse, partly black and partly white. "A (or The) black and a (or the) white horse" means two horses, of which one is black, and the other white.

EXERCISE 73

Correct the following sentences by supplying all words wrongly omitted :

1. You must not cut the cake until thoroughly cooked.
2. He was a good and amiable gentleman. 3. He has been

granted a week's leave of absence and so decided to take a trip to Montreal. 4. I found the hotel and houses that took boarders were all full. 5. The windows of his log cabin were of glass, and the roof was like any frame house. 6. In moving, it isn't much fun to pack all your spare time. 7. I think a person in his place ought to consult a lawyer. 8. The crowd assaulted, beat, and broke the leg of a policeman. 9. There was not one of them spoke to him. 10. I am very pleased to meet you. 11. This coffee is as good if not better than we used to get at home. 12. He never threw the newspaper on the floor or anything else that would annoy his hard-working mother. 13. He is careless about his dress, for either his shoes are not blacked, or his necktie on straight, or his trousers baggy. 14. We went for a walk, so we could get a chance to arrange plans for a hunting trip. 15. It does not come by nature, but only education.

57. PERIODIC AND LOOSE SENTENCES

A very great difference of effect may be produced in our compositions according to the form of the sentences we employ. Note the structure of the following :

The truth at length broke into his slow understanding,|
that it was the pig that smelt so,| and the pig that tasted
so delicious ;| and surrendering himself up to the new-born
pleasure, he fell to tearing up whole handfuls of the scorched
skin| with the flesh next it, and was cramming it down his
throat in his beasty fashion, when his sire entered amid
the smoking rafters,| armed with a retributory cudgel,| and
finding out how affairs stood, began to rain blows on the young
rogue's shoulders,| as thick as hailstones,| which Bobo heeded
not any more than if they had been flies. —*Charles Lamb*

You will notice that this sentence might be closed, without affecting the structure, at any of the places where the vertical lines have been inserted. Such a sentence, capable of being closed at some distance before the

end without interfering with the grammatical construction, is appropriately called a **loose** sentence. On account of this free structure, its chief characteristic is simplicity. Consequently it may be used to advantage in easy narration, in letter writing, and in all kinds of informal composition.

Contrast the form of the following sentences with the foregoing loose sentence :

1. If I were an American, as I am an Englishman, while a foreign foe was landed in my country *I never would lay down my arms.*

2. When the crash came, when ten thousand families were reduced to beggary in a day, when the people, in the frenzy of their rage and despair, clamoured, not only against the lower agents in the juggle, but against the Hanoverian favourites, against the English ministers, against the King himself, when Parliament met, eager for confiscation and blood, when members of the House of Commons proposed that the directors should be treated like parricides in ancient Rome, tied up in sacks and thrown into the Thames, *Walpole was the man on whom all parties turned their eyes.*

In each of the foregoing sentences, the principal statement, which is italicized, does not occur till the close of the whole sentence. Such a sentence, in which the main idea is delayed till the last, is called **periodic**. It is quite clear that since in this latter form of sentence the reader is kept waiting for the important thought, the first effect of its use is to create interest through suspense. But a second result will be apparent if we re-arrange the first sentence thus :

I never would lay down my arms while a foreign foe was landed in my country, if I were an American, as I am an Englishman.

We at once see that we have lost not only interest, but also the compact, finished effect of the original sen-

tence. Again, in the case of the second sentence, a mere reading shows us that it is rhythmical in movement and dignified in effect. The periodic sentence, then, is used :

1. To arouse interest ; to command attention, through creating suspense.
2. To impart finish to short sentences, and to lend dignity and stateliness to long ones.
3. To secure rhythm.

EXERCISE 74

(a) *Point out which of the following sentences are periodic and which are loose.*

(b) *In the case of the periodic sentences, underline the principal statement ; show by what grammatical construction this statement has been held till the close, and how the sentence might be changed to loose form.*

(c) *In the case of the loose sentences, indicate at what points before the close they might be broken.*

1. Patience, kindness, generosity, humility, courtesy, unselfishness, good temper, guilelessness, sincerity—these make up the supreme gift, the stature of the perfect man.

2. However, I hope we shall have a Merry Christmas. I mean to come in my most ticklesome waistcoat, and to laugh till I grow fat.

3. You who have smelled the camp-fire smoke ; who have drunk in the pure air, laden with the smell of the fir tree ; who have dipped your paddle into untamed waters, or climbed mountains, with the knowledge that none but the red man has been there before you ; or have, perchance, had to fight the wilds and nature for your very existence ; you of the wilderness brotherhood can understand how the love of exploration gets into one's blood and draws one back again to the forests and the barrens in spite of resolutions to go no more.

4. Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report ; if there be any virtue, and if there be any praise, think on these things.

5. There was a pleasure in eating strawberries. before they became quite common—in the first dish of peas, while they were yet dear—to have them for a delicious supper, a treat.

6. The voice within me, communing with past ages, tells me that once, and not so long ago, there were no white men on this continent. It then belonged to the red men, who were placed there by the Great Spirit to enjoy it, both they and their children. Now our once happy people are miserable, driven back by the white men, who are never contented but always encroaching.

7. Place an astronomer on board a ship ; blindfold him ; carry him by any route to any ocean on the globe, whether under the tropics or in one of the frigid zones ; land him on the wildest rock that can be found ; remove his bandage, and give him a chronometer regulated to Greenwich or to Washington time, a transit instrument with the proper appliances, and the necessary books and tables, and in a single clear night he can tell his position within a hundred yards by the observation of the stars.

8. To live content with small means ; to seek elegance rather than luxury, and refinement rather than fashion ; to be worthy, not respectable ; and wealthy, not rich ; to study hard, think quietly, talk gently, act frankly ; to listen to stars and birds, babes and sages with open heart ; await occasions, hurry never ; in a word, to let the spiritual, unbidden and unconscious, grow up through the common,—this is my symphony.

9. It was a great pleasure to be on the water again, and see the shore slip past, and feel that no more snow-storms, no more bitter northern blasts, no more hungry days and nights were to be faced.

10. How "the fellow by the name of Rowan" took the letter, sealed it up in an oil-skin pouch, strapped it over his heart, in four days landed by night off the coast of Cuba in an open boat, disappeared into the jungle, and in three weeks came out on the other side of the island, having travelled a hostile country on foot, and delivered his letter to Garcia, are things I have no special desire now to tell in detail.

58. PUNCTUATION : DIVIDED USAGE

The purpose of punctuation is to enable the reader to understand more readily the meaning of the sentence by making clear the relation of its parts, when without punctuation such relation would not be clear. As a result the reader is enabled to supply the proper pauses, inflection, and emphasis. Since the punctuation depends upon the sense of the passage, it follows that a good writer will not depend altogether upon any fixed set of rules in punctuating his sentences. In certain constructions, it is true, the same usage is followed by all good writers, and in such cases the common usage may be formulated in fixed rules. These rules are sometimes of value to the beginner, but they should be used only for purposes of reference. In sections 9 and 24 the simple rules for punctuation have been stated. We shall now consider a few of the constructions in which usage varies, or which present special difficulty. In each of the following constructions compare the two methods of punctuation :

1. His books, pictures, papers, and valuable documents, were all destroyed by fire.	His books, pictures, papers and valuable documents were all destroyed by fire.
---	--

Usage varies as to whether the last two members of a series, when joined by *and*, shall be separated by a comma. The comma is, however, now usually retained, as in the

first sentence. If it were omitted it might appear that the last two members of the series were more closely connected than the others. A comma is also now generally used after the whole series, if the series is of such a length that the members at the beginning are far from the verb. In the above example, if the comma is omitted, as in the second sentence, it might appear at first sight as if *documents* alone were the subject of the verb.

2. Thou art long and	Thou art long, and lank,
lank and brown as is the	and brown, as is the ribbed
ribbed sea sand.	sea sand.

When all the members of a series are joined by conjunctions, as in the first sentence, the comma is omitted, unless, as in the second, we desire to direct more attention to each particular. The comma should, however, be placed after the last member of the series when the modifier refers to each member of the series, thus :

Thou art long and lank and brown, as is the ribbed sea sand.

3. The buffalo, or bison,	I cannot speak either
is now almost extinct.	French or German.

When the expressions joined by *or* are simply different names for the same thing, they are separated by commas, as in the first sentence ; but when they represent different things, as in the second sentence, no punctuation is required. "Or," as used in the first sentence, is sometimes known as *the appositive "or"* ; as used in the second sentence it is known as *the alternative "or."*

4. I spoke to him, but he	He looked at me and
did not answer.	then turned away.

When two clauses in a compound sentence have different subjects they are generally separated by a comma, as in the first sentence ; but when the two clauses have

the same subject, as in the second sentence, the comma is not generally used. When, however, the clauses are long the comma is generally inserted, thus :

We approached the church through an avenue of limes, and entered by a Gothic porch.

In this sentence the verb *entered* is not connected with the phrase that immediately precedes it, and when the comma is used, the relation of the verb to the subject *We* is more readily seen.

5. What I had imagined to be a mighty cataract, turned out to be only an insignificant waterfall.	What I had imagined to be a mighty cataract turned out to be only an insignificant waterfall.
--	--

When, as in the first sentence, the subject consists of a long phrase or clause, it is followed by a comma. In the second sentence, for instance, where the comma is omitted, *cataract* might appear at first glance to be the subject of *turned*.

6. My companion turned suddenly to me and said, "I am going home."	The chairman intro- duced the speaker with the following remarks :
--	--

A comma is used before a short quotation, as in the first sentence. When, however, as in the second sentence, the quotation is long, a colon is used, and the quotation generally begins a new paragraph.

7. He is full of news— like yesterday's papers.	He is full of news, like yesterday's papers.
--	---

The dash indicates a longer pause than the comma, and is used to mark an interruption in the sentence, or the addition of some explanatory expression. In the foregoing sentence the dash is preferable to the comma, since the added phrase changes the character of the thought.

EXERCISE 75

Examine the punctuation of the following paragraph, and account for the different marks used. Are there any places where the punctuation might be changed without affecting the sense ?

They were right, those old German Minnesingers, to sing the pleasant summer-time ! What a time it is ! How June stands illuminated in the calendar ! The windows are all wide open ; only the Venetian blinds closed. Here and there a long streak of sunshine streams in through a crevice. We hear the low sound of the wind among the trees ; and, as it swells and freshens, the distant doors clap to with a sudden sound. The trees are heavy with leaves ; and the gardens full of blossoms, red and white. The whole atmosphere is laden with perfume and sunshine. The birds sing ; the cock struts about and crows loftily ; insects chirp in the grass. Yellow buttercups stud the green carpet like golden buttons, and the red blossoms of the clover like rubies. The elm trees reach their long, pendulous branches almost to the ground. White clouds sail aloft ; and vapours fret the blue sky with silver threads. The white village gleams afar against the dark hills. Through the meadow winds the river—careless, indolent. It seems to love the country, and is in no haste to reach the sea. The bee only is at work—the hot and angry bee. All things else are at play ; he never plays, and is vexed that any one should.
—*Longfellow*

59. ORAL EXPOSITION

Examine the following passage and observe the means the speaker has used to make his exposition clear :

WHY FLYING MACHINES FLY

Ask a scientist, "What is an aeroplane ?" and he will reply, "Any flat or slightly curved surface propelled horizontally through the air." That being merely a definition of

a thing, and not an explanation of its flight, tells little of what is most wonderful about a flying machine. Time and again we have all asked ourselves : Why is it that this combination of planes, propellers, motors, and rudders, does not fall ? Why is it that a machine many times heavier than air stays aloft ?

It is the air pressure beneath it, and its motion that keeps up a plane. If it is to remain in the air, an aeroplane must constantly move like a skater on thin ice. The skater must move fast enough to reach a new section of ice before he breaks through : the aeroplane must move fast enough to reach a new section of air before it falls. Both are constantly struggling with gravitation.

The simplest and most familiar example of an aeroplane is the kite of our boyhood days. By holding it against the wind, or by running with it, if there happens to be only a gentle breeze, this oldest of flying machines is kept aloft. Invent a substitute for the string, some device, in other words, which will enable you to hold the kite in the proper direction, and you have invented a flying machine. The pull or the thrust of an engine-driven propeller is that substitute.

But some way must be found of starting the machine on its voyage through the atmosphere. Like a kite or a soaring bird an aeroplane must rise in the very teeth of the wind. What is more it must be in motion before it can fly. How this preliminary motion was to be obtained long baffled the flying machine inventor. Eagles, condors, and other soaring birds begin their flight either by leaping from the limb of a tree or the edge of a cliff, or by running along the ground with wings outspread, until they have acquired sufficient speed. Many of us have disturbed wild ducks on the water and noticed them run along it, flapping their wings, for some distance, to get velocity before they can fly. A vulture can be confined in a small cage which is entirely open at the top,

simply because it cannot make a preliminary run. The necessity of initial velocity is as great with an artificial flying machine as it is with the bird.

In their earlier experiments the Wright brothers employed an inclined track. The machine was placed upon a car which ran upon a single rail, and was propelled down the rail at high speed, and thus given its preliminary motion. During the summer of 1908 Curtiss and Forman made short flights on machines which were mounted on bicycle wheels. The machines would run on wheels for several hundred feet before leaping into the air. So successful has this system been, that in somewhat improved form it is embodied in every successful aeroplane.

This passage is part of a longer treatment of the subject, "Why Flying Machines Fly." You will notice that in the first paragraph the writer states the problem. In the following paragraphs he explains two principles, why aeroplanes do not fall, and how they begin their flight.

In order to make his explanations clear, the writer relies chiefly upon familiar illustrations involving principles similar to those which he wishes to explain. He compares the flight of the aeroplane with the movements of the skater and the kite, and with the flight of the eagle or the condor. This type of explanation is known as **exposition by analogy**.

EXERCISE 76

Prepare a five-minute speech on one of the following subjects :

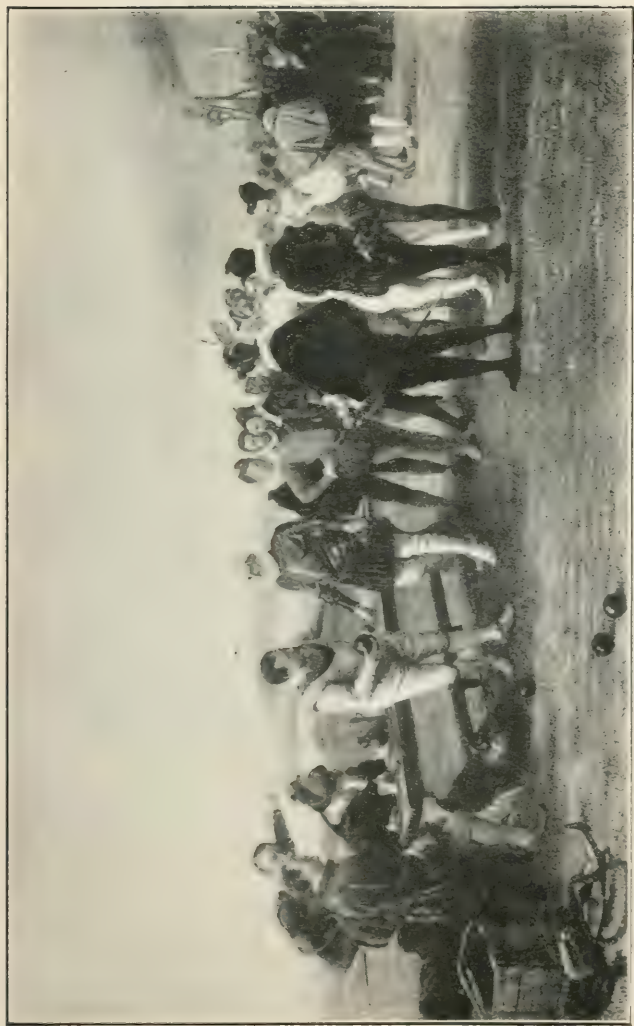
1. The Ventilation of the School-room
2. The Spraying of Fruit Trees
3. Unnecessary Noises in the City
4. Good Roads
5. A Public Library

6. "Only a Piece of Wire"
 7. How the Accident Happened
(An explanation to the jury)
 8. A Chauffeur for a Day
 9. "The Blues "
 10. My Fishing Haunts
60. A STUDY OF A PICTURE : "THE ARMADA IN SIGHT"

According to tradition, on the afternoon of July 19th, 1588, Lord Howard, Sir Francis Drake, and a number of other famous sea-captains were engaged in a game of bowls, upon the Bowling Green on "The Hoe"—the hill overlooking Plymouth Harbour. During the progress of the game, a small armed sailing vessel, a Scotch privateer, ran into the harbour, and the captain, Fleming by name, brought news to Lord Howard that he had that morning sighted the Armada off the Cornish coast. The news caused no little excitement, and the men were eager to get on board their vessels ; but Drake laughingly checked them saying, "We have plenty of time to win this game of bowls, and beat the Spaniards afterwards." So the game was resumed, and after it was finished, the "sea dogs" set sail to meet the Armada.

Examine the picture. You will distinguish Drake at once,—the short thickset man, who is bending over as if about to deliver his bowl. Lord Howard has come up to consult with him. Notice the expression on Drake's face. What do the gestures of both Drake and Howard express ?

Now observe the group of three at the left of Drake. The man standing up and pointing, is Sir Richard Grenville. The Mayor of Plymouth is seated on the bench, and Grenville is talking to him. What do you suppose he is saying ? In what direction is he pointing ? Notice the expression on the face of the Mayor. The third



THE ARMADA IN SIGHT.—*Seymour-Lucas.*

man is Sir Martin Frobisher. He is leaning far across the table. Why ?

Turn now to the group to the right of Drake and Lord Howard. Notice first the three figures closest to Lord Howard. Can you read their thoughts by the expressions of their faces ? To the right of these three, are two figures with their backs to us. The first of these is Sir Walter Raleigh. He is seemingly unconcerned. You will notice that he is looking down, and that he is apparently mixing something with his hands. Raleigh is said to have introduced tobacco into Europe, and the painter has perhaps intended to remind us of this fact. The other figure, holding a bowl in his hands, is Sir Robert Southwell. Directly in front of him is a captain dressed in white, John Cock by name. He is holding his hat up to shade his eyes, and is looking very intently out over the harbour. What is there in the harbour that might be an object of curiosity ? Sir Richard Hawkins, who is standing behind him, has bent down a little to get the hat between him and the sun too, and he is also looking intently out toward the harbour.

Further to the right you can easily make out the figure of Fleming, the pirate, going back to the boats after having given Lord Howard the news. Very naturally he is the centre of interest to the crowd through which he is passing. From what you can see of the crowd beyond, they are enthusiastic. Caps are being waved in the air, and above all the rest you can see the movement of pikes and muskets. The beacon fire, too, has just been lighted to warn others of the approach of the Armada.

EXERCISE 77

Tell in your own words, under the following heads, the story of the incident suggested by the picture :

1. The game of bowls : the time, the place, the players, the circumstances.
2. The news : the pirate vessel sighted, Fleming's message, the excitement.
3. The interrupted game : how the players received the news, Lord Howard and Drake, the game finished.

CHAPTER IX

61. VARIETIES OF DESCRIPTION

We have already considered what details should be chosen in writing a description, and in what order they should be arranged. We must, in the next place, notice some of the different varieties of description.

Generally speaking, we put into one main class the description of objects at rest, or of objects with a fixed character and appearance, and into another the description of objects in motion, or of objects that are constantly undergoing change. To the first class belong the descriptions of landscape, or of other scenes in nature, such as we have considered in a previous section, for example, the description of Athens, of The Great Stone Face, and of Starved Rock. (See section 34.) Since the scene does not change, the description of landscape is more simple than most other varieties of descriptive composition; and in a description of this kind it is generally easier to present a picture of the landscape as a whole and to arrange the details in systematic order. To the same class as description of landscapes, belong descriptions of towns and cities, streets, buildings, rooms, pictures, persons, assemblages, animals, etc.

But when we speak of certain objects as having a fixed character or appearance, we must remember that this is true only in a general sense. Although the essential features of a landscape, for example, always remain the same, yet its appearance changes with different seasons and different weather. In general, human beings do not change rapidly in appearance; but the same person may be dressed in different ways, may appear in different attitudes, or have different expressions of countenance.

In describing an object of this class, then, we must decide whether we intend to present those general characteristics which are true of the object at all times, or whether we shall give a pen-picture of it as it appears at some particular time. In the following description of Lord Brougham, the writer has attempted to give only a general description:

Brougham was a young lawyer of Scottish birth, but of Cumberland stock ; ambitious like Jeffrey, and equally clever, though in a different line ; he was ungainly and lank of limb ; with a dogmatic and presuming manner, and a noticeably aggressive nose, which became afterward the handle (and a very good handle it made) for those illustrative caricatures of Mr. Punch, which lasted for a generation. Brougham was always a debater from his boyhood days, and not a little of a bully and an outlaw. He didn't love to agree with anybody ; one of those men, it would seem, who hardly wished his dinner to agree with him.

The writer here wishes to describe the outstanding feature in Brougham's character, his aggressive manner, and all the details are chosen with this end in view,—his profession, his general appearance, his fondness for debate, his attitude toward others. The writer has given us the general characteristics of the person described, rather than a pen-picture of him upon any particular occasion.

Examine also the description of Warren Hastings, *High School Reader*, p. 197.

In the following description, on the other hand, in order to give us a picture of a busy canal lock, the writer has chosen to present the details as they appear upon a particular occasion, rather than to describe the essential and permanent characteristics of the locks:

Moulsey lock is, I suppose, the busiest lock on the river. I have stood and watched it, sometimes, when you could not

see any water at all, but only a brilliant tangle of bright blazers, and gay caps, and saucy hats, and many-coloured parasols, and silken rugs, and cloaks, and streaming ribbons, and dainty whites ; when looking down into the lock from the quay, you might fancy it was a huge box into which flowers of every hue and shade had been thrown pell-mell, and lay piled up in a rainbow heap that covered every corner.

On a fine Sunday it presents this appearance nearly all day long, while, up the stream, and down the stream, lie, waiting their turn outside the gates, long lines of still more boats ; and boats are drawing near and passing away, so that the sunny river from the Palace up to Hampton Church, is dotted and decked with yellow, and blue, and orange, and white, and red, and pink. All the inhabitants of Hampton and Moulsey dress themselves up in boating costume and come and march round the lock with their dogs, and flirt, and smoke, and watch the boats ; and, altogether, what with the caps and jackets of the men, and pretty coloured dresses of the women, the excited dogs, the moving boats, the white sails, the pleasant landscape, and the sparkling water, it is one of the gayest sights I know of near this dull old London town.

The writer wishes to impress us with one characteristic of this lock,—that it is very busy, and in order to do so, he selects a typical scene and follows this up with an account of the appearance of the lock upon a typically busy day—Sunday.

To the second class of descriptive essays, dealing with objects in motion or undergoing change, belong descriptions of nature in movement, of living beings moving, or of objects impelled by some mechanical motive power. In describing objects in motion the writer must follow the changes in the appearance of the object from time to time, and must see that the various details in this description are in keeping with one another.

Consider, for example, the following description of the arrival of a Mississippi steamer :

Presently a film of dark smoke appears above one of those remote "points"; instantly a negro drayman, famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-b-o-a-t a-comin'!" and the scene changes. The town drunkard stirs, the clerks wake up, there is a furious clatter of drays, every house and store pours out a human contribution, and all in a twinkling the dead town is alive and moving. Drays, carts, men, boys, all go hurrying from many quarters to a common centre, the wharf. Assembled there, the people fasten their eyes upon the coming boat, as upon a wonder they are seeing for the first time. And the boat is rather a handsome sight, too. She is long, and sharp, and trim, and pretty. She has two tall fancy-topped chimneys, with a gilded device of some kind swung between them; a fanciful pilot-house, all glass and "gingerbread," perched on top of the "texas" deck behind them; the paddle-boxes are gorgeous with a picture or with gilded rays above the boat's name; the boiler-deck, the hurricane deck, and the texas deck are fenced and ornamented with clean white railings; there is a flag gallantly flying from the jack-staff; the furnace doors are open and the fires glaring bravely; the upper decks are black with passengers; the captain stands by the big bell, calm, imposing, the envy of all; great volumes of the blackest smoke are rolling and tumbling out of the chimneys—a husbanded grandeur created with a bit of pitch pine just before arriving at a town; the crew are grouped on the forecastle; the broad stage is run far out over the port bow, and an envied deck-hand stands picturesquely on the end of it with a coil of rope in his hand; the pent steam is screaming through the gauge-cocks; the captain lifts his hand; a bell rings, the wheels stop; then they turn back, churning the water to foam, and the steamer is at rest. Then such a scramble as there is to get aboard and to get ashore, and to take in freight, and to discharge freight, all at one and the same time; and such a yelling and cursing

as the mates facilitate it all with. Ten minutes later the steamer is under way again, with no flag on the jack-staff and no black smoke issuing from the chimneys. After ten more minutes the town is dead again, and the town drunkard asleep by the skids once more.—*Mark Twain*

The description falls naturally into four parts—the stir in the town, the approach of the boat, the arrival, the departure. You will notice that in the actual description of the steam-boat as it approaches, the writer begins first with those features that could be distinguished at some distance,—the general appearance, the chimneys, the decks, the flags,—and that as it draws nearer and nearer, such details are presented as could be distinguished close at hand,—the passengers, the captain, the crew, the deck-hand with the rope, the sounds of escaping steam, the bells, and the churning water.

EXERCISE 78

In one or two paragraphs give a description of one of the objects named in each of the following groups :

I. Objects of fixed appearance :

1. A Grain Elevator
(Exterior and interior)
2. The Corner Grocery
3. The Market-place
4. The Main Street
5. The River
(As seen from the bridge)
6. My Garden, in September
7. Our Fox Terrier
8. An Auctioneer's Room
9. A Sugar-making Camp
10. The Vessel at Anchor
(See picture on opposite page)



QUEBEC HARBOUR.—*McGillivray Knowles*

II. Objects in motion, or undergoing change

1. A Sunset
2. The Express Train, Arriving and Leaving
3. A Threshing Scene
4. A Dry Goods Store on Bargain Day
5. A Blizzard, seen from a Farmhouse
6. The River in Flood
7. An Approaching Thunderstorm
8. The Regiment on Parade
9. An Old-fashioned Square Dance
10. The Rink on Saturday Afternoon

62. APPROPRIATE WORDS

In our choice of words, we should select only such as are sanctioned by good speakers and writers, and such as exactly express our ideas. But we must seek for something more than mere purity and correctness of language. It often happens that, although three or four different words might correctly express our meaning, only one will convey it with full force. Notice the following :

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow ; a tall, strong, heavy, nut-brown man ; his tarry pigtail falling over the shoulders of his soiled blue coat ; his hands ragged and scarred, with black, broken nails, and the sabre-cut across one cheek a dirty livid white. I remember him looking round the cove and whistling to himself as he did so, and then breaking out in that sea-song that he sang so often afterward :

Fifteen men on the dead man's chest,
Yo-ho-ho and a bottle of rum !

in the high, old, tottering voice that seemed to have been tuned and broken at the capstan bars.

Now let us rewrite the paragraph :

I remember him distinctly, as he came walking up to the inn door, his baggage behind ; a large, tanned man ; his braided hair falling over his sailor's coat ; his hands rough, his nails untidy, and his cheeks scarred. I remember him examining the cove, whistling, and singing a strange song in a high and unsteady voice.

It takes only a moment to see that, although we have presented the essentials of the description we have, by the alteration, completely ruined the effectiveness of our paragraph. The figure described has lost all its strangeness and mystery. We can hardly distinguish it as that of a sailor. This has all happened through the sacrifice of definite, concrete, picture-words, for vague, colourless ones. *As if it were yesterday* is stronger than *distinctly* ; *plodding* gives a more vivid idea of the slow, difficult, heavy gait of the sailor, than *walking* ; *sea-chest* is more definitely suggestive of nautical life than *baggage*. And so throughout the whole paragraph.

To gain vividness and force, then, especially in descriptive composition, we should use definite, concrete, picture-words.

EXERCISE 79

State, with reasons, which of the expressions in brackets you would prefer in writing the following paragraph :

He stopped ; for there (walked, shuffled, came) round the corner, from the (noisy, busy, roaring, crowded) Motee Bazaar, such a man as Kim, who thought he knew all castes, had never seen. He was (nearly six feet high, very tall) dressed in (heavy brown cloth, fold upon fold of dingy stuff like horse-blanketing), and not one fold of it could Kim refer to any known trade or profession. At his belt hung a (strange, long open-work) pen-case and a (wooden rosary such as holy men wear, string of beads). On his head was a (very large turban, gigantic sort of tam-o'-shaanter). His

face was (yellow and wrinkled, old and discoloured) like that of Fook Shing, the Chinese bootmaker in the Bazaar. His eyes (turned up at the corners, were oblique, slanted) and (were strangely coloured, looked like little slits of onyx).

63. USES OF THE PARTICIPLE AND THE GERUND

Very often when a sentence contains two ideas that are closely related we find that one of these ideas may be expressed by a participial phrase, thus :

Entering the house, we found it in darkness ;

Having finished our work, we lay down to rest.

This construction is used chiefly for the sake of greater brevity, or for the purpose of giving variety to the sentence structure. But among careless writers the participial phrase is very frequently misused; and, when we make use of this construction, the following caution should be observed :

(a) Ideas that are important or that we wish to emphasize should not be expressed in a participial phrase. For instance, when we say :

A number of the crew were drowned, having been swept overboard during the storm ;

we imply that the cause of their being drowned is of secondary importance. If we wish to represent the two facts as of equal importance, we should say :

During the storm a number of the crew were swept overboard and were drowned.

(b) The reader must not be left in any doubt as to what word the participle modifies. What, for example, is the relation of the participle in each of the following sentences ?

Sailing up the river two large white monuments may be seen.

Entering the castle gate you observe an officer in full uniform.

And how should these sentences be rewritten to make the relation of the participle in each case, unmistakable ?

NOTE : For a consideration of the construction in which the participle is said to be *unrelated*, see Ontario High School Grammar, page 285.

(c) The participial construction should not, however, be used so frequently that it becomes monotonous ; as, for instance, in the following :

Leaving home early in the evening we arrived in the city shortly after dark, and taking a carriage at the station we drove up town. Reaching the main street at length and turning into the public square, we found that it was brightly illuminated. Inquiring the cause, we learned that a street-fair was in progress.

In order to avoid the objectionable repetition of the participial construction we may rewrite the passage as follows :

We left home early in the evening and arrived in the city shortly after dark. Taking a carriage at the station, we drove towards the centre of the city. When we reached the public square, we found that it was brightly illuminated ; and on inquiring the cause, we learned that a street-fair was in progress.

(d) As a rule, an imperfect participle should not be used to express completed action, especially when followed by a past tense. In the following sentences, for example, the actions expressed by the participle and by the verb do not take place at the same time, and the perfect participle should be used :

Leaving home early in the evening, we *arrived* in the city shortly after dark.

Retiring to my room, I *was* soon sound asleep.

When, however, the one action follows very closely upon the other, the use of the imperfect participle is sanc-

tioned by good writers, even though the one action is completed before the other begins : thus,

Stepping forward, the archers one by one *delivered* their shafts.

Dropping the rein upon the horse's neck, he *jerked* an arrow, like lightning, from the quiver.

When the two actions take place at the same time the imperfect participle must, of course, be used, as in the following sentences :

Going home on the car yesterday, I *met* an old friend.

Holding up the light, he *discovered* a small hole in the rock.

EXERCISE 80

Rewrite the following sentences correctly :

1. Walking home from church yesterday, the roads were very muddy.

2. A stick of dynamite exploded in the basement of the City Hall, breaking several panes of glass, and killing two people.

3. The cars used in summer are open, permitting a breeze to pass through.

4. Waiting for upwards of an hour, I at length became discouraged when he did not appear.

5. Sitting at my window this summer afternoon, the hawks are circling about my clearing.

6. Letting his arrow fly with a little more precaution than before, it lighted right upon that of his competitor, which it split to shivers.

7. Talking the other day with a friend about Tennyson, he told me the following anecdote.

8. Crossing the river and taking a short-cut through the meadow I soon reached the mill. The foreman was standing in the doorway, giving orders to some men who were unloading a dray.

9. The old gentleman attempted to cross the street, but being in a hurry, and the street being slippery, he fell.

10. We were enjoying watching the people standing around on the deck, smoking and talking among themselves.

The gerund, as well as the participle, is sometimes loosely used by careless writers. The relation of a phrase containing a gerund must be unmistakable ; and such constructions as the following should accordingly be avoided :

On reaching the top of the hill, the city may be seen in the distance ;

After waiting for half an hour, the servant asked us to return the next day.

As the sentences stand, the phrase "On reaching the top of the hill," is related to *city*, and "After waiting for half an hour" is related to *servant*. The sentences should be rewritten as follows :

On reaching the top of the hill, you may obtain a fine view of the city ;

After we had waited for half an hour, the servant asked us to return the next day.

EXERCISE 81

Rewrite the following sentences so as to make the reference of the participles and the gerunds more definite :

1. Having given the usher our tickets, he showed us our seats.

2. After ringing a bell, the gate is unlocked from the inside.

3. The sidewalks were covered with ice, making the walking very dangerous.

4. By working steadily, considerable progress was made before sundown.

5. We were late in starting, and before reaching the hall, the programme had commenced.

6. Beyond suggesting the best materials to use, they received very little assistance from us.

7. By telling you a few details of the plot, you will know what book I refer to.

8. When working in the garden one day, a lizard crawled across the path.

9. Travelling through these mountains recently, a beautiful cascade attracted my attention.

10. After getting all our party together, the return trip was commenced.

64. PARALLEL CONSTRUCTION

Very often, within a single sentence, we write groups of phrases and of clauses in which the thoughts are markedly similar or which stand in the same relation. In the whole paragraph also it happens frequently that complete sentences are similarly related. In such cases it is a decided advantage to write the phrases, clauses, or sentences, in the same grammatical form. By doing so, we call attention to the similarity of the thoughts and make it easier for the reader to understand the passage. When the construction of passages is thus made similar, it is said to be **parallel**. Note, in the following paragraph examples of parallel construction in the italicized phrases and clauses and in the bracketed groups of sentences :

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of *superior beings* and *eternal interests*. Not content with acknowledging in general terms, an overruling Providence, they habitually ascribed every event to the divine will of the Great Being, *for whose power nothing was too vast, for whose inspection nothing was too minute. To know him, to serve him, to enjoy him,* was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted for the pure worship of the soul. Instead of catching occasional glimpses of the Deity

through an obscuring veil, they aspired to gaze full on his intolerable brightness, and to commune with him face to face. Hence originated their contempt for terrestrial distinctions. The difference between the greatest and the meanest of mankind seemed to vanish, when compared with the boundless interval which separated the whole race from him on whom their own eyes were constantly fixed. They recognized no title to superiority but his favour ; and confident of that favour, they despised *all the accomplishments* and *all the dignities* of the world. (If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them.) Their palaces were houses not made with hands ; their diadems crowns of glory which should never fade away. *On the rich and the eloquent, on nobles and priests*, they looked down with contempt : for they esteemed themselves *rich in a more precious treasure*, and *eloquent in a more sublime language*, nobles by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being *to whose fate a mysterious and terrible importance belonged, on whose slightest action the spirits of light and darkness looked with anxious interest*, who had been destined, before heaven and earth had been created, to enjoy a felicity which should continue when heaven and earth should have passed away. Events which shortsighted politicians ascribed to earthly causes, had been ordained on his account. (For his sake empires had risen, and flourished, and decayed. For his sake the Almighty had proclaimed his will by *the pen of the Evangelist, and the harp of the prophet*.) (He had been wrested by *no common deliverer* from the grasp of *no common foe*. He had been ransomed by *the sweat of no vulgar agony, by the blood of no earthly sacrifice*.) It was for him *that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God*.—Macaulay

How completely the failure to observe this principle of parallel construction may mar a sentence is shown in the following :

Seeing the train approaching, he sprang from the platform, darted forward, and the child was saved.

In the above, the voice of the verbs has been needlessly changed. How much better the sentence would have been if it had read as follows :

Seeing the train, he sprang from the platform, darted forward, and saved the child.

Again, note the effect of the unnecessary change of subject in :

His body was kept healthy by regular exercise, and he did his work diligently and well.

The sentence should have read :

He kept his body healthy by regular exercise and he did his work diligently and well.

Unnecessary changes of subject or of voice in the verb are the commonest examples of the failure to make constructions parallel. But any similarly abrupt change will also produce a displeasing effect ; for example :

He determined on studying hard and to pass his examination.

Here, quite plainly, we should have written :

He determined to study hard and to pass his examination.

EXERCISE 82

Select examples of parallel construction in the following :

1. This old practice it was now determined, after a long interval, not only to revive, but to extend. Former princes had raised ship-money only in time of war ; it was now

exacted in a time of profound peace. Former princes, even in the most perilous wars, had raised ship-money only along the coasts ; it was now exacted from the inland shires. Former kings had raised ship-money only for the maritime defence of the country ; it was now exacted by the admission of the Royalists themselves, not with the object of maintaining a navy, but of furnishing the king with supplies, which might be increased at his discretion to any amount and expended at his discretion for any purpose.

2. Then was committed that great crime, memorable for its singular atrocity, memorable for the terrible retribution by which it was followed.

3. Neither the perseverance of Holland, nor the activity of France, nor the dexterous and firm sagacity of English enterprise ever carried this most perilous mode of hardy industry to the extent to which it has been pushed by this recent people.

4. Yet out of this mixed, and as you say, despicable mass, he forged a thunderbolt and hurled it at what ? At the proudest blood in Europe, the Spaniard, and sent him home conquered ; at the most warlike blood in Europe, the French, and put them under his feet.

5. He instantly began to collect provisions, to throw up works, and to make preparations for sustaining a siege.

EXERCISE 83

Improve the following by introducing parallel construction :

1. He was a man of polished manner, with great ability, and most high-principled.

2. She was a most charitable woman of many accomplishments.

3. Having learned of his success and that he would soon return, I hastened to meet him.

4. Climbing the ladder, he fell and his arm was broken.

5. The crowd began to wave handkerchiefs and shouting good-byes.

6. He had worked at many trades, at some for only a short time while at others for several years.

7. Conscious of my nearness to the edge of the precipice and that my position was extremely dangerous, I kept perfectly still.

8. He found many flowers that he had seen before but could not identify them.

9. Wishing for success, and to please his parents, he worked very hard.

10. He fired quickly and the lion was killed.

65. ORAL COMPOSITION

Read the following passage and notice what expressions the writer uses in order to make the description vivid and picturesque :

As we looked back over the vast breadth of the Dominion, when our journeyings were ended, it rolled out before us like a panorama, varied and magnificent enough to stir the dullest spirit into patriotic emotion. From the seapastures and coal-fields of Nova Scotia and the forests of New Brunswick, almost from historic Louisburg, up the St. Lawrence, to historic Quebec ; through the great province of Ontario, and on lakes that are really seas ; by copper and silver mines so rich as to recall stories of the "Arabian Nights," though only the rim of the land has been explored ; on the chain of lakes where the Ojibway is at home in his canoe, to the great plains where the Cree is equally at home on his horse ; through the prairie province of Manitoba, and rolling meadows and park-like country, equally fertile, out of which a dozen Manitobas shall be carved in the next quarter of a century ; along the banks of

A full-fed river winding slow

By herds upon an endless plain,—

full-fed from the exhaustless glaciers of the Rocky Mountains, and watering the great lone land ; over illimitable

coal-measures and deep woods ; on to the mountains, which open their gates more widely than to our wealthier neighbours, to lead us to the Pacific ; down deep gorges filled with mighty timber, and rivers whose ancient deposits are gold beds, sands like those of Pactolus, and channels choked with fish ; on to the many harbours of mainland and island that look right across to the old Eastern Thule, "with its rosy pearls and golden-roofed palaces," and open their arms to welcome the swarming millions of Cathay ;—over all this we had travelled, and it was all our own.

Where's the coward that would not dare
To fight for such a land ?

Thank God, we have a country. It is not our poverty of land or sea, of wood or mine, that shall ever urge us to be traitors.

But the destiny of a country depends not on its material resources ; it depends on the character of its people. Here, too, is full ground for confidence. We in everything "are sprung of earth's first blood, have titles manifold." We come of a race that never counted the number of its foes, nor the number of its friends, when freedom, loyalty, or God was concerned.—*George M. Grant*

EXERCISE 84

Prepare a five-minute speech on one of the following subjects :

1. The Waterways of Canada
2. A Lumber Camp in Northern Ontario
3. Some of the Dangers of Canadian Immigration
4. Why I Prefer to Remain in Ontario
5. A Typical Ontario Farm
6. The Railways of Canada
7. The Thousand Islands
8. An Ontario Canal

9. The Indians
10. Our Canadian Winters
11. Three Great Canadian Explorers
12. A reply to an American who suggests that Canada
be annexed to the United States



GEORGE GISZE.—*Holbein*

66. A STUDY OF A PICTURE: "PORTRAIT OF
GEORGE GISZE "

Study the picture and see what you can learn of the character of George Gisze, (pr. Gée-sa) both from an examination of his portrait itself and from a study of his surroundings as shown here. To what trade or profession do you think that George Gisze belongs? Notice the kind of office in which he is seated. Is it a twentieth century office? Notice among other things the old style correspondence, packets rather than letters, sealed in bands or wrappers. Observe the correspondence, the account books, and the office accessories, the pens, eraser, tape, scissors, twine, signet rings, and keys. But, above all, notice the half-open box filled with coins, and the scales for weighing them. Have you heard of the London Steelyard? And of the Hanseatic League? It is supposed that George Gisze was a member of the Steelyard. What, then, was his occupation? To what nationality did he probably belong? You can partly judge from the way he wears his hair, and from his general appearance. You may ask how it is that we know his name, and where he lived. The letter that he is opening bears the superscription, "To the Honourable George Gisze, my brother, in London, England." You notice at once that he is a young man; and on the wall behind, is an inscription in Latin, which says that he is aged thirty-four,—just entering on the prime of manhood.

From his surroundings, what would you judge as to his circumstances in life? How is he dressed? Does his general appearance indicate poverty and hard work? Is his office that of a poor, or of a well-to-do, merchant? Notice, among other things, the carving of the shelves.

But, after all, the real interest in the picture lies in the *character* of George Gisze. In the first place, judging from his office, is he methodical or disorderly? Do you notice anything unusual in the furnishings of the room? What do you judge as to his aesthetic tastes? Study the expression of his face. Is his bearing and expression intelligent or dull, serious or gay, dignified or flippant? On the wall behind him there is traced in Latin the motto, "Nulla sine Moerore Voluptas,"—no joy without sorrow,—no pleasure without pain,—and underneath the motto the young merchant has signed his name. Judging by the expression on his face, do you think that the motto has any bearing upon his character and life?

EXERCISE 85

Suppose that you are Holbein the artist, living in London about the year 1535. George Gisze, a rich merchant of the Steelyard, has asked you to call at his office to arrange for the painting of his portrait. You have never seen him before. As you are ushered into his office, the scene shown in the picture presents itself to you. Describe it, giving in one paragraph your first general impressions, in another some of the details that you notice while talking to him, and in a third your estimate of his character.

Again, suppose that he is absent when you are shown into the office. You decide to wait for him. Describe the office, and state what impressions you would form of the owner.

67. DESCRIPTIVE NARRATIVE

We have already studied Narration and Description as separate forms of composition. But very frequently the nature of the subject compels us to combine these two forms in a single essay. Read carefully the following example of narrative description from Blackmore's *Lorna Doone*:

"Well, young uns, what be gaping at?" He gave pretty Annie a chuck on the chin and took me all in without winking.

"Your mare," said I, standing scoutly up, being a tall boy now; "I never saw such a beauty, sir. Will you let me have a ride on her?"

"Think thou couldst ride her, lad? She will have no burden but mine. Thou couldst never ride her! Tut! I would be loath to kill thee."

"Ride her!" I cried, with the bravest scorn, for she looked so kind and gentle "there never was a horse upon Exmoor but I could tackle in half an hour. Only I never ride upon saddle. Take those leathers off of her."

He looked at me with a dry little whistle, and thrust his hands into his pockets, and so grinned that I could not stand it. And Annie laid hold of me in such a way that I was almost mad with her. And he laughed, and approved her for doing so. And the worst of all was—he said nothing.

"Get away, Annie. Do you think I'm a fool, good sir? Only trust me with her, and I will not override her."

"For that I will go bail, my son. She is liker to override thee. But the ground is soft to fall upon after all this rain. Now come out into the yard, young man, for the sake of your mother's cabbages. And the mellow strawbed will be softer for thee, since pride must have its fall. I am thy mother's cousin, boy, and I'm going up to the house. Tom Faggus is my name, as everybody knows, and this is my young mare, Winnie."

What a fool I must have been not to know it at once! Tom Faggus, the great highwayman, and his young blood-mare, the strawberry! Already her fame was noised abroad nearly as much as her master's, and my longing to ride her grew tenfold, but fear came at the back of it. Not that I had the smallest fear of what the mare could do to me, by fair play and horse-trickery, but that the glory of sitting upon her seemed to be too great for me; especially as there were rumours abroad that she was not a mare, after all, but

a witch. However, she looked like a filly all over, and wonderfully beautiful with her supple stride, and soft slope of shoulder, and glossy coat beaded with water, and prominent eyes full of docile fire. Whether this came from her Eastern blood of the Arabs newly imported, and whether the cream colour, mixed with our bay, led to that bright strawberry tint, is certainly more than I can decide, being chiefly acquainted with farm-horses. And these come of any colour and form; you never can count what they will be, and are lucky to get four legs to them.

Mr. Faggus gave his mare a wink, and she walked demurely after him, a bright young thing, flowing over with life, yet dropping her soul to a higher one, and led by love to anything (as the manner is of such creatures) when they know what is best for them. Then Winnie trod lightly upon the straw, because it had soft muck under it, and her delicate feet came back again.

"Up for it still, boy, be ye?" Tom Faggus stopped, and the mare stopped there; and they looked at me provokingly.

"Is she able to leap, sir? There is good take-off on this side of the brook."

Mr. Faggus laughed very quietly, turning round to Winnie so that she might enter into it. And she, for her part, seemed to know exactly where the fun lay.

"Good tumble-off, you mean, my boy. Well, there can be small harm to thee. I am akin to thy family, and know the substance of their skulls."

"Let me get up," said I, waxing wroth, for reasons I cannot tell you, because they are too manifold; "take off your saddle-bag things. I will try not to squeeze her ribs in, unless she plays nonsense with me."

Then Mr. Faggus was up on his mettle at this proud speech of mine, and John Fry was running up all the while, and Bill Dadds, and half a dozen others. Tom Faggus gave one glance around, and then dropped all regard for me. The high repute of his mare was at stake, and what was my life compared to it? Through my defiance, and

stupid ways, here was I in a duello, and my legs not come to their strength yet, and my arms as limp as a herring.

Something of this occurred to him, even in his wrath with me, for he spoke very softly to the filly, who now could scarce subdue herself; but she drew in her nostrils, and breathed to his breath, and did all she could to answer him.

"Not too hard, my dear," he said; "let him gently down on the mixen. That will be quite enough." Then he turned the saddle off, and I was up in a moment. She began at first so easily, and pricked her ears so lovingly, and minced about as if pleased to find so light a weight upon her, that I thought she knew I could ride a little, and feared to show any capers. "Gee wugg, Polly!" cried I, for all the men were now looking on, being then at the leaving-off time; "gee wugg, Polly, and show what thou be'est made of." With that I plugged my heels into her, and Billy Dadds flung his hat up.

Nevertheless, she outraged not, though her eyes were frightening Annie, and John Fry took a pick to keep him safe; but she curbed to and fro with her strong forearms rising like springs ingathered, waiting and quivering grievously, and beginning to sweat about it. Then her master gave a shrill, clear whistle, when her ears were bent towards him, and I felt her form beneath me gathering up like whalebone, and her hind legs coming under her, and I knew that I was in for it.

First she reared upright in the air, and struck me full on the nose with her comb, till I bled worse than Robin Snell made me; and then down with her forefeet deep in the straw, and her hind feet going to heaven. Finding me stick to her still like wax, for my mettle was up as hers was, away she flew with me swifter than ever I went before or since, I trow. She drove full head at the cob wall—"Oh, Jack, slip off!" screamed Annie—then she turned like light when I thought to crush her, and ground my left knee against it. "Dear me!" I cried, for my breeches were broken, and short words went the furthest—"if you kill me, you shall die with me." Then she took the courtyard

gate at a leap, knocking my words between my teeth, and then right over a quickset hedge, as if the sky were a breath to her ; and away for the water meadows, while I lay on her neck like a child, and wished I had never been born. Straight away, all in the front of the wind, and scattering clouds around her, all I knew of the speed we made was the frightful flash of her shoulders, and her mane like trees in a tempest. I felt the earth under us rushing away, and the air left far behind us, and my breath came and went, and I prayed to God, and was sorry to be so late of it.

All the long swift while, without power of thought, I clung to her crest and shoulders, and was proud of holding on so long, though sure of being beaten. Then in her fury at feeling me still, she rushed at another device for it, and leaped the wide water-trough sideways across, to and fro, till no breath was left in me. The hazel boughs took me, too, hard in the face, and the tall dog-briers got hold of me, and the ache of my back was like crimping a fish, till I longed to give it up, thoroughly beaten, and lie there and die in the cresses. But there came a shrill whistle from up the home hill, where the people had hurried to watch us, and the mare stopped as if with a bullet, then set off for home with the speed of a swallow, and going as smoothly and silently. I never had dreamed of such delicate motion, fluent, and graceful, and ambient, soft as the breeze flitting over the flowers, but swift as the summer lightning. I sat up again, but my strength was all spent, and no time left to recover it ; and though she rose at our gate like a bird, I tumbled off into the soft mud.

In the quoted passage, the first few short paragraphs are introductory narration. Then, in the paragraph "What a fool I must have been not to know it at once !" the writer gives us a complete description of the mare as she appeared when at rest. In the paragraphs immediately succeeding, the mare's gentle actions under the guidance of her master are described ; we are told, too,

how John Ridd finally persuaded Tom Faggus to let him mount the mare.

With the paragraph, "Not too hard, my dear," begins the most interesting part of the passage. From this point, what is really the story is carried on almost wholly by a description of the mare's actions. In this first paragraph her comparative gentleness at the beginning of the ride is described. In the following paragraph, "Nevertheless, she outraged not," we are told of the animal's first signs of resistance. Finally, in the last two paragraphs, her violence when fully aroused, is described. Notice how the vigorous description furnishes a very exciting story and how the successive stages form a strong climax, until, in the last clause in the description, we reach the culminating incident.

EXERCISE 86

Write a descriptive narrative essay on one of the following subjects :

1. A Runaway in a Crowded Street
2. A Fire at Night
3. An Accident at a Railway Station
4. A Battle
5. A Football Match
6. A Baseball Match
7. A Hockey Match
8. A Boat Race
9. A Horse Race at the Fair
10. Ice Break on a River

68. HACKNEYED AND PRETENTIOUS EXPRESSIONS

Examine the following :

- | | |
|--|---|
| 1. They called into requisition the services of the family physician. | They sent for the family doctor. |
| 2. In this Canada of ours we have a glorious heritage of which we may justly be proud. | Canadians may well be proud of their country. |
| 3. During this period the educational interests of the community were intrusted to his charge. | At this time he was in charge of the school. |
| 4. They continued to trip the light fantastic toe until Aurora appeared and put the stars to flight. | They kept the dance up until morning. |

If you compare the corresponding statements in the two columns, you will notice how much more simple and direct the sentences in the right-hand column are. When, for instance, we say,

They called into requisition the services of the family physician ;

we use pretentious and high-sounding words to express a very simple thought ; and the sentence, "They sent for the family doctor," expresses the meaning much more suitably.

Similarly when we say :

In this Canada of ours we have a glorious heritage of which we may justly be proud ;

we use expressions that are hackneyed and that do not express our feelings simply and naturally.

As a general rule, the more direct and simple our statements are, the more effective they will be. Pompous and high-sounding expressions should always be avoided. In simple description we should never say "Aurora appeared," when we mean simply, "The sun rose," or speak of "the devouring elements" when we mean "the fire." We must also avoid the use of hackneyed quotations, which have lost their freshness and force by being used too often. Do not say "They tripped the light fantastic toe," when you mean, "They danced," and do not speak of a cup of tea as "the cup that cheers, but not inebriates." When these expressions were first used, they were fresh and forcible, but they have become flat and commonplace.

You have already been warned against the use of slang, and it is hardly necessary to add that the worst kind of slang is that which is hackneyed and which has lost whatever force it once had.

"I have known several very genteel idiots," says Oliver Wendell Holmes, "whose whole vocabulary had deliquesced into some half dozen expressions. All things fell into one of two great catalogues, *fast* or *slow*. Man's chief end was to be a *brick*. When the great calamities of life overtook their friends, these last were spoken of as *a good deal cut up*. Nine tenths of human existence were summed up in the simple word, *bore*. These expressions came to be the algebraic symbols of minds which have grown too weak or indolent to discriminate. They are blank cheques of intellectual bankruptcy;—you may fill them up with what idea you like; it makes no difference, for there are no funds in the treasury upon which they are drawn."

EXERCISE 87

Rewrite the following in simple language :

1. His fame as a teacher has been carried to the four corners of the earth. By his writings he has reached even a wider circle.

2. The devouring element could no longer be successfully opposed by the firemen.

3. They continued the dance until the Eastern sky was flushed with the dawn.

4. Out of one of the couches on which we were to repose, started up at our entrance a man as black as Cyclops from the forge.

5. The conflagration reached out as if to inclose the whole city in its fiery embrace.

6. The sun was throwing his declining beams from the western sky, and the balmy breath of the flowers was wafted to us on the evening breeze.

7. The blushing bride leaning on the arm of her fond parent passed up the aisle, the admired of all admirers.

8. This reminds me of a period when I was myself in a state of celibacy, and Mrs. Micawber had not yet been solicited to pledge her faith at the Hymeneal altar.

9. Alas ! When we looked out from our chamber window upon terra firma the next morning, the beautiful garment of green had disappeared ; a white mantle covered the earth and the feathered songsters had taken their flight.

10. "In reference to our domestic preparations, madam", said Mr. Micawber with some pride, "for meeting the destiny to which we are now understood to be self-devoted, I beg to report them. My eldest daughter attends at five every morning in a neighbouring establishment to acquire the process of milking cows. My younger children are instructed to observe, as closely as circumstances will permit, the habits of the pigs and poultry maintained in the poorer parts of this city, a pursuit from which they have, on two occasions been brought home, within an inch of being run over. I have myself directed some attention during the past week to the art of baking, and my son Wilkins has issued forth with a walking-stick and driven cattle, when permitted, by the rugged hirelings who had them in charge, to render any voluntary service in that direction, which I regret to say, for the credit of our nature, was not often, he being generally warned, with imprecations, to desist."

69. SIMILE, METAPHOR, METONYMY, SYNECDOCHE

Very frequently, in order to produce a greater effect, writers depart from the ordinary style of expression. Such a deviation in language is termed a figure of speech. In this section, we are to notice four of the most commonly used figures of speech : Simile, Metaphor, Metonymy, Synecdoche.

Simile : The first two of these figures, simile and metaphor, have comparison as their basis. If we say, "Life is like a river", we are comparing the two objects "life" and "river" in respect to their continuity and variety, although in every other way they are completely different. Such an explicit statement of some point of resemblance between two things that differ in all other respects is called a **simile**. It must be noted that, to secure a simile, we must compare things different in kind. It would be no simile to say, "A tiger is like a large cat", since the things compared are animals of the same species. In the quoted example, the comparison is definitely stated by means of the word *like*. In addition to this word, however, the connective *as* and the correlatives *as—so* are frequently employed. The following are examples :

• "He went as one that hath been stunned,
And is of sense forlorn."

"As the hart panteth after the water brooks, so panteth my soul after thee."

Metaphor: Another way of making the same comparison as in the foregoing paragraph would be to say, "Life is a river." Now, in this case, the resemblance has not been definitely stated in words ; it is merely implied. Such a figure is called a **metaphor**.

Simile and metaphor may be used to produce various effects. One of the commonest of these effects is an

increase in the clearness of a passage. For example, in the following sentence, in order to make our meaning clear, we use a simile :

The mind is like a garden, which may be either cultivated or allowed to run wild.

And we should secure the same result if we expressed the comparison directly in the form of a metaphor :

The mind is a garden, which may be either cultivated or allowed to run wild.

The following metaphor, however, adds force rather than mere clearness : "The two champions met in the centre of the lists with the shock of a thunderbolt." Often, too, besides adding force, the figure, when clothed in suitable language, appeals to the sense of beauty. "When she had passed, it seemed like the ceasing of exquisite music." Or it may happen that the comparison has a humorous effect : "Six months ago, I should have handled a rifle as a bachelor handles a baby."

We must, however, avoid certain faults in the use of comparisons. It will not do, for example, to make a comparison that does not simplify the meaning of a passage. To say, "A kite is like a petrel", would not help the understanding of the average reader, as he is no more familiar with the latter bird than with the former. Further, our figure should be appropriate to the subject in hand. It is absurd to say, for instance, "At nine o'clock the guests attacked the following menu". The word *attacked* gives us the idea of the menu as something hostile, and, unless the writer intends to be humorous, there is no justification for its use. Another common error, except, of course, in humorous writing, is the mingling of literal and figurative statements : "I was walking near London on the barren heights of sin and sorrow." Somewhat akin to this is the confusion of

two or more figurative expressions : "When the last awful moment came, the star of liberty went down with all on board." Such a confusion of figurative expressions is called a **mixed metaphor**.

Metonymy and Synecdoche : In addition to simile and metaphor, we must notice the figures metonymy and synecdoche. By the first of these figures, **metonymy**, a thing is named by one of its accompaniments, with the purpose of gaining greater force. "They are the best of all the Sepoys at the cold steel" is, for instance, much more forcible than "They are the best of all the Sepoys in the use of the bayonet."

Somewhat similar to this last figure is **synecdoche**, which names a whole object by some conspicuous part of the object. If we say, for instance, "All hands to the pumps," our real meaning is, "All persons must help to work the pumps". But, by substituting *hands* for *persons*, and thus representing the people in the very act of working the pumps, we have very much increased the force of our statement. It more rarely happens, in synecdoche, that we substitute the name of the whole object for that of the part of the object ; for example "Thine the full harvest of the golden year," for "Thine the full harvest of the autumn".

EXERCISE 88

Select the figures in the following. Classify them, and show the effect produced by each :

1. The swelling heart heaves moaning like the ocean.
2. A land of streams ! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go
3. "As for man his days are as grass ; as a flower of the field, so he flourisheth."

4. Stalwart and stately in form was the man of seventy winters.

Fair was she to behold, that maiden of seventeen summers.

5. Tower and town and cottage have heard the trumpet's blast.

6. You blocks, you stones, you worse than senseless things !

O you hard hearts, you cruel men of Rome.

7. Let thy voice
Rise like a fountain for me night and day.

8. There was a sound of revelry by night,
And Belgium's capital had gathered there
Her Beauty and her Chivalry.

9. Give every man thine ear, but few thy voice.

10. He laughed, and I, though sleepy, like a horse
That hears the corn-bin open, prick'd my ears.

11. What is hope ? — a smiling rainbow children follow
through the wet.

12. Thy soul was like a star and dwelt apart.

13. O for a beaker full of the warm South !

14. All the world's a stage,
And all the men and women merely players.

15. Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

EXERCISE 89

Point out the nature of the errors in the following uses of figurative language :

1. Young man, if you have the spark of genius in you, water it.

2. Boyle was the father of chemistry, and brother of the Earl of Cork.

3. The glorious work will never be accomplished until the good ship "Temperance" shall sail from one end of the land to the other, and with a cry of "Victory!" at each step she takes, shall plant her banner in every city, town, and village in the country.

4. Washington was the father of his country and a surveyor of ability.

5. The British lion, whether it is roaming the deserts of India, or climbing the mountains of Canada, will never draw in its horns, nor retire into its shell.

6. The heroic Spanish gunners had no defence but bags of cotton, joined to their own unconquerable courage.

7. The officers must enforce discipline among the raw material.

8. He received severe injuries at the hands of the bulldog.

9. The backbone of the cold wave is broken.

10. The trailer struck the car amidships.

11. A look of tenderness on the great man's face disarmed any timidity the boy may have felt.

12. Pitt was now firmly in the saddle, with an enthusiastic parliament at his back, and a still more enthusiastic nation.

70. MELODY AND HARMONY

In previous lessons we have considered what words we should choose and how we should arrange them in the sentence in order to express ourselves clearly and forcibly. But besides considering the meaning of the expressions we use, we must also consider how they sound, whether they are melodious and musical, and whether the sound harmonizes with the sense.

Examine, for illustration, the following passage :

Such was Sir Humfrey Gilbert ; still in the prime of his years when the Atlantic swallowed him. Like the gleam of a landscape lit suddenly for a moment by the lightning, these few scenes flash down to us across the centuries : but

what a life must that have been of which this was the conclusion ! We have glimpses of him a few years earlier when he won his spurs in Ireland—won them by deeds which to us seem terrible in their ruthlessness, but which won the applause of Sir Henry Sidney as too high for praise or even reward. Chequered like all of us with lines of light and darkness, he was nevertheless one of a race which has ceased to be. We look round for them, and we can hardly believe that the same blood is flowing in our veins. Brave we may still be, and strong perhaps as they, but the high moral grace which made bravery and strength so beautiful is departed from us for ever.

Melody: In this passage the writer wishes to awaken in the reader a feeling of admiration approaching the sublime ; and as he is carried away by his own feeling, his language assumes a measured and melodious form. He has succeeded in securing this effect partly in the following ways :

1. By the fairly regular recurrence of accented syllables, which enables the voice to pass easily and smoothly from one expression to another. Notice, for example, the regularity of the accented syllables in the following :

Suc'h was Sir Hu'mfrey Gi'lberty, sti'll in the pr'ime of his ye'ars when the Ada'ntic swa'llowed him. Like the gl'eam of a lan'dscape lit su'ddenly for a mo'ment by the lig'htning, the'se few se'enes flash dow'n to us acro'ss the ce'nturies.

The regular recurrence of accented syllables is known as **rhythm**. *Rhythm* means "a flowing", and the word is used in reference to the smooth flowing of the sound.

2. By the arrangement of the parts of the sentences in balanced form so that the voice naturally rises and falls in regular musical cadence. This balance of phrases is strongly marked in the last part of the paragraph.

3. By the avoidance, on the one hand, of harsh combinations of consonants, and by the repetition, on the other hand, of the same vowel or consonant sound in successive words, for example :

Such was Sir Humfrey Gilbert, still in the prime of his years. Like the gleam of a landscape lit suddenly.

The repetition of the same vowel or consonant sound is known as **alliteration**.

4. By the choice of words that in themselves contain long and open vowels sounds, for example ;

We can hardly believe that the same blood is flowing in our veins. Brave we may still be.

Harmony: But besides using these different means to secure melody, a writer uses expressions which, in sound as well as in sense, help to express the meaning that he wishes to convey. In the second sentence above, the writer wishes to express the idea of very rapid action, and he uses words that suggest swiftness of movement by their very sound. The agreement of sound with sense in language, is known as **imitative harmony**.

In the following short paragraph describing the *Moonlight Sonata* as played by Beethoven, we have a more marked example of this quality :

"I will improvise a Sonata to the Moonlight," said he, looking up thoughtfully to the sky and stars. Then his hands dropped on the keys, and he began playing a sad and infinitely lovely movement, which crept gently over the instrument like the calm flow of moonlight over the dark earth. This was followed by a wild passage in triple time—a sort of grotesque interlude, like the dance of sprites upon the sward. Then came a breathless, hurrying, trembling movement, descriptive of flight, and uncertainty, and vague impulsive terror, which carried us away on its rustling wings, and left us all in emotion and wonder."

EXERCISE 90

Examine the following paragraph :

From that day forward Will was full of new hopes and longings. Something kept tugging at his heartstrings ; the running water carried his desires along with it as he dreamed over its fleeting surface ; the wind, as it ran over innumerable tree-tops hailed him with encouraging words ; branches beckoned downward ; the open road, as it shouldered round the angles and went turning and vanishing faster and faster down the valley, tortured him with its solicitations. He spent long whiles on the eminence, looking down the river-shed and abroad on the flat lowlands, and watched the clouds that travelled forth upon the sluggish wind and trailed their purple shadows on the plain ; or he would linger by the wayside, and follow the carriages with his eyes as they rattled downward by the river. It did not matter what it was ; everything that went that way, were it cloud or carriage, bird or brown water in the stream, he felt his heart flow out after it in an ecstasy of longing.

1. *Point out an example of Parallel Construction.*
2. *Select an expression that is melodious as a result of the use of long vowels and liquid consonants.*
3. *Point out an example of imitative harmony.*
4. *Mark the accents in the following :*

“and watched the clouds that travelled forth upon the sluggish wind and trailed their purple shadows on the plain.”

5. *What special device is used in the last sentence of the extract, to add to the melody ?*

71. ORAL COMPOSITION

The following passage is part of an address delivered by Dr. Arnold to the boys at Rugby. In speaking of what schools can do for the people he says :

Let us, indeed, by all means build our schools and train our schoolmasters ; for it is a blessed work to do so ; I know

of few works that are more blessed. But let us see what we are doing by this, and what we may hope to do.

Now to begin with the first step of all ; it is perfectly possible to give to all our people the knowledge of reading and writing. This depends merely on the funds which can be raised ; if we subscribe largely, there is no doubt that this much can certainly be done. These are things which every child can learn and will learn, if there be any one to teach him. And let us consider what really great things these are. Those of us who can read and write have only to think what would induce us to give up our power of doing so, were such a thing possible. We can scarcely fancy ourselves without the power of reading, any more than without the power of walking. If we were without it, we should be in a manner different beings. For to be unable to read is to be cut off from all intercourse with all those who are now, or who ever have been, in the world, except the very few who can be personally present with us, and speak to us with their voices. It were indeed but a little world that we lived in, if our communion with it was limited to those who at each successive hour might happen to be in our company. A friend leaves us for a few weeks, and we cannot hear him speak to us, but by reading we can have him talking to us though absent. Again, are all the things in the world worth hearing and knowing, known by those few persons whom we may happen to meet with ? Do we care actually about nothing but what our neighbours, in our common intercourse with them, can tell us ? I have not said a word of the highest uses to which reading can be turned, in the gaining a knowledge of things eternal. But even as a power for things merely human, it is so great and so precious, that we who have it would as soon part with our right hands as be without it. That is the best measure of its value ; and this precious gift our money can certainly purchase for every one of our countrymen ; every child above an idiot can be taught to write and to read.

I confess that as schools can certainly do thus much, if they did nothing more I should think it a blessed work to

multiply them. To give our brethren so great a power, the daily source of so much pleasure, a pleasure which we cannot conceive ourselves to be without, and which nothing would tempt us to forego, does seem to be in itself a very obvious work of Christian charity. I should think that if schools did this only, they would come in the very next class of usefulness, at any rate, to hospitals, asylums for the blind, or for the deaf and dumb, or to any other charitable institutions whose objects are the most simple and the most necessary.

But we are speaking to-day of schools which profess to do much more than teach reading and writing

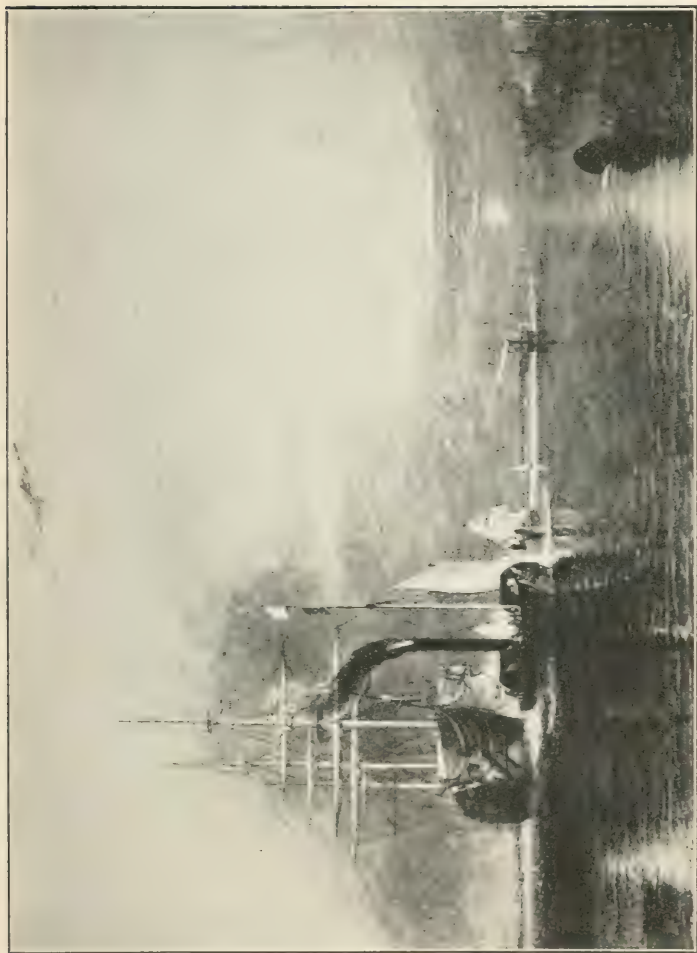
EXERCISE 91

In the last sentence of the foregoing passage Dr. Arnold speaks of "schools which profess to do much more than teach reading and writing".

(a) *Deliver a short speech on the value of any other subject of study in the school course.*

(b) *Prepare a short speech on one of the following subjects :*

1. What we Owe to the Great Lakes
2. Travelling, in the eighteenth, nineteenth, and twentieth Centuries
3. What Valentine Day means
4. The Good and the Harm that the Circus does
5. The Importance of Neatness
6. "Whatsoever a man soweth, that shall he also reap"
7. Why some Clerks are not Promoted.
8. What is the Use of Advertising ?
9. If there were no Railways
10. Holidays



THE OLD TEMÉRAIRE.—*Turner*

72. A STUDY OF A PICTURE : "THE OLD TÉMÉRAIRE"

"The *Téméraire* was built in the Chatham shipyards, and was launched in 1798. At Trafalgar it was the second ship in Nelson's column, following Nelson's flagship, *The Victory*, into battle; and throughout the memorable fight it was engaged chiefly with the French *Redoubtable*, the ship from which Nelson received his death wound. In 1812 the *Téméraire* was fitted out as a prison ship, and in 1819 was converted into a receiving ship and sent to Sheerness. Finally, in 1838, nearly twenty years later, it was considered unfit for service, and was sold for about £5,000."

The picture entitled "*The Old Téméraire*" represents the old war vessel as being towed up the Thames to Deptford, where it was to be finally broken up.

Examine the picture. First notice the *Téméraire* in contrast with the steam-tug. How do the two vessels compare in size, in colour, in gracefulness, in means of propulsion, in life and energy? The *Téméraire* has a ghostly appearance. To what is this due? Why should the artist wish to give it this appearance? What are the details in the picture that suggest that the vessels are in motion? What time of day is it? What is the appearance of the sky? Why should the artist choose this time of day rather than another? Observe the river. Is the water peaceful or stormy? Why? What other craft are on the river? Are there any people? What do you notice on the shore in the back-ground?

Tennyson says, "The old order changeth, yielding place to new". What is there in the picture that suggests the old order? What stands for the new? Which of the two does the artist represent as the more beautiful? What else does the sunset stand for, besides the closing of the day, and the closing of the life of the *Téméraire*?

EXERCISE 92

Describe the foregoing picture so as to bring out,
 (a) *the contrast between the Téméraire and the steam-tug,*
 (b) *the details of the picture that suggest that this is the*
closing scene in the life of the old vessel.

73. EXPOSITION BY NARRATION AND BY DESCRIPTION

We sometimes find that an explanation may be given in a very clear and definite way by embodying it in a story. Narration is easier to understand, and is a more interesting form of composition than exposition.

In the following short example of exposition by narration, the writer's real purpose is to show the stupidity of the porcupine, and incidentally to point out the reason for it. But he puts his explanation into the form of an interesting story. In order to show the clumsiness and the stupidity of the animal, he gives us an account of his experiences with three different porcupines during a summer night spent upon the Catskill mountains. And lest the reader should fail to see the point which he wishes to make clear, he states it in a separate paragraph in the course of the story.

THE PORCUPINE

I once passed a summer night alone upon the highest peak of the Catskills, Slide Mountain. I soon found there were numerous porcupines that desired to keep me company. The news of my arrival in the afternoon seemed to have spread rapidly among them. They probably had scented me. After resting awhile I set out to look up the spring, and met a porcupine on his way toward my camp. He turned out in the grass, and then, as I paused, came back into the path and passed directly over my feet. He evidently felt that he had as good a right to the road as I had ;

he had travelled it many times before me. When I charged upon him with a stick in my hand, he slowly climbed a small balsam fir.

I soon found the place of the spring, and, having dredged it and cleaned it, I sat down upon a rock and waited for the water slowly to seep in. Presently I heard something in the near bushes, and in a moment a large porcupine came into view. I thought that he, too, was looking for water ; but no, he was evidently on his way to my camp. He, also, had heard the latest rumour on the mountain-top. It was highly amusing to watch his movements. He came teetering along in the most aimless, idiotic way. Now he drifted off a little to the right, then a little to the left ; his blunt nose seemed vaguely to be feeling the air ; he fumbled over the ground, tossed about by loose boulders and little hillocks ; his eyes wandered stupidly about ; I was in plain view within four or five yards of him, but he heeded me not. Then he turned back a few paces, but some slight obstacle in his way caused him to change his mind. One thought of a sleep-walker ; uncertainty was stamped upon every gesture and movement ; yet he was really drifting toward camp. After a while he struck a well-defined trail, and his gray, shapeless body slowly disappeared up the slope. In five or six minutes I overtook him shuffling along within sight of the big rock upon which rested my blanket and lunch. As I came up to him he depressed his tail, put up his shield, and slowly pushed off into the wild grass. While I was at lunch I heard a sound, and there he was, looking up at me from the path a few feet away. "An uninvited guest," I said ; "but come on." He hesitated, and then turned aside into the bracken ; he would wait till I had finished and had gone to sleep, or had moved off.

I made my bed that night of ferns and balsam boughs, and lay down, with a staff by my side, in anticipation of visits. In the middle of the night I was awakened by a porcupine. I thrust at him with my staff, and he disappeared. Later I was awakened again by the same animal,

or another, which I repelled as before. My sleep was by short stages from one porcupine to another.

How much less wit have such animals,—animals like the porcupine, opossum, skunk, turtle,—that nature has armed against all foes, than the animals that have no such ready-made defences, and are preyed upon by a multitude of enemies ! The price paid for being shielded against all danger, for never feeling fear or anxiety, is stupidity.—Burroughs' "*Squirrels and other Fur-Bearers*," by permission of Houghton, Mifflin Company.

But **description** also is often used for the purpose of giving an indirect exposition. Notice how this has been done in the following paragraph from Silas Marner :

It was the once hopeful Godfrey who was standing with his hands in his side-pockets, and his back to the fire, in the dark wainscotted parlour, one late November afternoon, in that fifteenth year of Silas Marner's life at Raveloe. The fading gray light fell dimly on the walls, decorated with guns, whips, and fox brushes, on coats and hats flung on the chairs, on tankards sending forth a scent of flat ale, and on a half-choked fire, with pipes propped up in the chimney-corners : signs of a domestic life destitute of any hallowing charm, with which the look of gloomy vexation on Godfrey's blonde face was in sad accordance. He seemed to be waiting and listening for some one's approach, and presently the sound of a heavy step, with an accompanying whistle, was heard across the large empty entrance-hall.

The door opened, and a thickset, heavy-looking young man entered, with the flushed face and the gratuitously elated bearing which mark the first stages of intoxication. It was Dunsey, and at the sight of him Godfrey's face parted with some of its gloom to take on a more active expression of hatred. The handsome brown spaniel that lay on the hearth retreated under the chair in the chimney-corner.—*George Eliot*

In the first paragraph, the author wishes to explain, by describing the breakfast-room of his house, how

comfortless and unhomelike was Squire Cass's abode. Notice how every detail tends to bring out the desired effect. The disorderly state of the furnishings, the half dead fire, the scent of stale ale, all emphasize the lack of care in the management of the house, and the consequent loss of comfort.

In the second paragraph the character of Dunsey Cass is explained by the description of his person and manner. His thickset figure, his flushed face, his boisterous ways, the hatred he inspires in his brother, and the fear the dog feels for him, at once reveal his coarse, bullying nature. Having given us these details, the writer has at once made clear Dunsey's whole nature.

Another example of exposition by description is furnished in the following paragraph from Poe's *Fall of the House of Usher*.

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I knew not how it was, but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees with an utter depression of soul which I can compare with no earthly sensation more properly than with the after-dream of the reveller upon opium—the bitter lapse into everyday life—the hideous dropping of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime.

What impression of the scene is conveyed in the first sentence ? Select, from the sentences following it, descriptive details that bear out this impression.

EXERCISE 93

(a) *Tell a short story to show the nature of one of the following qualities :*

1. Perseverance
2. Heroism
3. Self-sacrifice
4. Presence of mind
5. Fortitude

(b) *Tell a short story to illustrate one of the following :*

1. Honesty is the best policy.
2. Handsome is as handsome does.
3. A man's a man for a' that.
4. A rolling stone gathers no moss.
5. A stitch in time saves nine.

(c) *Bring out, by description, the character of one of the following :*

1. An inquisitive child
2. A fidgety old lady
3. A self-important policeman
4. A mischievous boy
5. A cheerful workingman

74. PROPRIETY AND PRECISION IN DICTION

In section 14 we considered some words and phrases that are very commonly used in a wrong sense. Such words, as we have seen, fall into two classes,—those which are used with an entirely different meaning from that which they should express, and those which, while they convey the idea in a general way, do not express the exact shade of meaning intended. When, for example, we say :

We have not yet learned what *transpired* at the meeting ; we use the word *transpired* in a wrong sense. The word *transpire* means to "to leak out", "to become known". We may say, "What took place at the meeting has not transpired ;" but we must not use *transpire* in the sense of "to happen," or "to take place." Expressions that are not used with their proper meaning are said to lack **propriety** :

When, on the other hand, we say :

Many emigrants have recently settled in this part of the country ;

the word *emigrants* does not express the exact shade of meaning that we wish to convey. As an *emigrant* is one who *migrates from* a country, it is evident that the word *immigrant* should have been used in this sentence. Whether we shall use *emigrant* or *immigrant* depends upon our point of view. When, for instance, we speak of certain people leaving Europe we refer to them as *emigrants*, but when we speak of these same people arriving in Canada we call them *immigrants*. Expressions which do not convey the precise, or exact, shade of meaning that we intend, are said to lack **precision**.

EXERCISE 94

(a) *In the following sentences, point out the words that are used inaccurately, and show how the sentences may be improved :*

1. When the soldiers had reached the summit of the castle wall, they seized the guard and threw him overboard.
2. The supply of pulpwood in the United States is nearly exterminated.
3. I will ask the audience to render me their attention for a short time.
4. The soldiers stood their ground bravely, only to be hewn down by the bullets of the enemy.

5. Previous to this I had visited several other museums and was intensely stirred up over the wonders to be seen at such a place.

6. The workman was suspended from a protruding ledge and was in eminent danger of losing his life.

7. We tried to break the door open, but although our blows were continuous they produced no affect.

8. This is a splendid summer resort ; both the food and the climate are healthy in the extreme.

9. The clergyman made house-to-house visitations and his offers of financial assistance were very much appreciated by the poorer classes.

10. The vegetation in this part of the country is very luxurious and one is liable to meet with many common species of flowers.

(b) *Distinguish between the meanings of the words in each of the following groups, and illustrate their use in sentences :*

Affect, effect ; aggravate, annoy ; avocation, vocation ; character, reputation ; council, counsel ; custom, habit ; discovery, invention ; heredity, hereditary ; mutual, common ; oral, verbal ; plenty, abundance ; pitiful, pitiable, piteous ; relative, relation ; station, depot.

(c) *Examine the following paragraph and substitute the right words for those that are wrongly used.*

Observe me, Sir Anthony. I would by no means wish a daughter of mine to be a progeny of learning ; I don't think so much learning becomes a young woman: for instance, I would never let her meddle with Greek, or Hebrew, or algebra, or paradoxes, or such inflammatory branches of learning—neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments; but, Sir Anthony, I would send her at nine years old, to a boarding-school, in order to learn a little ingenuity and artifice. Then, sir, she should have a supercilious knowledge in accounts ; and as she grew up I

would have her instructed in geometry, that she might know something of the contagious countries : but above all, Sir Anthony, she should be mistress of orthodoxy, that she might not misspell, and mispronounce words so shamefully as girls usually do ; and likewise that she might reprehend the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know ; and I don't think there is a superstitious article in it.—*Sheridan*

75. VARIETY IN THE PARAGRAPH

Examine the following paragraph :

The workhouse ! From that hour poor Tom visibly altered. He lost his hilarity and independence. It was a change such as he had himself often inflicted, a complete change of habits, a transition from the wild to the tame. No labour was demanded of him ; he went about as before *finding hares, killing rats, selling brooms*, but the spirit of the man was departed. *He talked of the quiet of his old abode, and the noise of the new ; complained of children and other bad company, and looked down on his neighbours with the sort of contempt* with which a cock-pheasant might regard a barn-door fowl. Most of all did he, braced into a gypsy-like defiance of wet and cold, grumble at the warmth and dryness of his apartment. He used to foretell that it would kill him, and assuredly it did so. Never could the typhus-fever have found out that wild hill-side, or have lurked under that broken roof. The free touch of the air would have chased the demon. Alas, poor Tom ! Warmth and snugness and comfort, whole windows and an entire ceiling were the death of him. Alas, poor Tom !—*Mary Mitford*

You will notice that this paragraph contains different kinds of sentences : long and short ; simple, compound, and complex ; periodic and loose ; assertive and exclamatory. But although the writer has varied the form and the length of her sentences, she has still followed the principle of parallel construction (see section 64) in pre-

senting similar details, as is shown in the italicized expressions.

If the paragraph were composed of sentences all of the same construction, and of the same, or nearly the same, length, we should find it very monotonous, and the important parts of the paragraph would not stand out in relief. Unless there is something to be gained by the use of the parallel constructions a good writer will always vary the form and length of his sentences in order to hold the attention of the reader. The points to which attention should be given in attempting to secure variety, may be summed up briefly in the following directions :

(a) *Vary the length of your sentences. A paragraph consisting of a series of short sentences sounds disjointed and jerky; and if, on the other hand, all the sentences are long, the reader finds it more difficult to follow the sense.*

(b) *Do not follow the same order of words in all your sentences. As a general thing, a paragraph should not be composed wholly of either periodic or loose sentences.*

(c) *Remember that the use of exclamatory or of interrogative sentences sometimes gives relief from the assertive form (section 81).*

(d) *If your paragraph is lacking in variety, try to vary the form of expression within the sentences. Examine your sentences to see whether you have the same construction too often, as, for instance, subordinate clauses, participial phrases, absolute constructions.*

EXERCISE 95

In the following passage point out what means the writer has used to secure variety in sentence structure :

(a) "See, boy," said Darrel with a little gesture of his right hand, "the theatre o' the woods. See the sloping hills, tree above tree, like winding galleries. Here is a Colos-

seum, old past reckoning. Why, boy, long before men saw the Seven Hills, it was old. Yet see how new it is, how fresh its colour, how strong its timbers. See the many seats, each with a good view, and a multitude of people, yet most of them are hidden. Ten thousand eyes are looking down upon us. Tragedies and comedies o' the forest are enacted here. Many a thrilling scene has held the stage,—the spent deer swimming for his life, the panther stalking his prey or leaping upon it."

"It's a cruel part," said Trove, "He is the murderer of the play. I cannot understand why there are so many villains in the cast."

In the following passage :

1. Compare the construction of the first and second sentences with that of the third and fourth.

2. Select from the paragraph a marked example of a short simple sentence, a long complex sentence, a periodic sentence, a loose sentence.

(b) There is no need to point out Radisson's faults. They are written in his life without extenuation or excuse, so that all may read. There is less need to eulogize his virtues. They declare themselves in every act of his life. This, only, should be remembered. Like all enthusiasts, Radisson could not have been a hero, if he had not been a bit of a fool. If he had not had his faults, if he had not been as impulsive, as daring, as reckless, as inconstant, as improvident of the morrow, as a savage or a child, he would not have accomplished the exploration of half a continent. Men who weigh consequences are not of the stuff to win empires. Had Radisson haggled as to the means, he would have missed or muddled the end. He went ahead ; and when the way did not open, he went round, or crawled over, or carved his way through.—*Agnes Laut*

76. COHERENCE IN THE SENTENCE

We frequently find sentences that are lacking in clearness, and, accordingly, in force; because they are constructed in such a way that the closeness of the connection between different members of the sentence is not clearly seen. Such sentences are said to be lacking in **coherence**. Lack of coherence may be due to a variety of causes, of which the following are the most important :

1. Indefiniteness in the reference of pronouns, as, for example, in the following sentences :

It is only a few years since the first house was erected in A—— and now *it* contains over thirty thousand inhabitants.

We went on a trip to Europe last summer, *which* was very enjoyable.

He is fond of riding on horseback and his father intends to buy him *one*.

2. Faulty arrangement. Examine the following sentences :

The unhappy Moor, seizing a pillow, full of rage and jealousy, smothered Desdemona.

In this sentence the adjective modifiers are improperly placed, and the meaning intended is not expressed. Rearrange.

And now the night of Friday, the 13th of October, which was to usher in the ever memorable morning of St. Calixtus, came on.

In this sentence the verb in the principal clause is too far removed from the subject, and the sentence ends abruptly. We might, of course, transpose the predicate and place it at the beginning of the sentence ; thus, "And now came on the night, etc."; but this sentence sounds awkward. A better effect is secured by placing

the verb immediately after the subject, and then repeating the subject before the adjective clause, thus :

And now the night of Friday, the 13th of October, came on,—the night which was to usher in the ever memorable morning of St. Calixtus.

3. Improper ellipsis. Examine the following sentences :

Ottawa is nearer Montreal than Toronto.

The manager is as unpopular with his customers as his employees.

Her character was quite unlike other members of the family.

He never has, and never will be, reconciled to the change. While in New York his parents heard nothing of him.

Each of these sentences is lacking in coherence on account of the omission of some word or words. What words should be supplied in each case ?

4. The unrelated use of participles and of gerundial phrases. Examine the following sentences :

Coming home from the excursion yesterday, the lake was very rough.

On entering the harbour, a fine view of the city is to be seen.

In these sentences the participle *coming*, and the gerundial phrase *on entering*, should relate definitely to some word representing the doer of the action. To what do they appear to relate, as the sentence stands ? Reconstruct the sentences so as to make their relation definite.

5. Inaccurate use of connectives. Examine the following sentence :

The weather is very cold and I think I shall wear my fur coat.

Evidently the writer did not intend to state two separate unrelated facts. The important fact is stated in the clause, "I think I shall wear my fur coat;" and the first clause states the reason,—the coldness of the weather. In order to show the relation between these two facts the sentence should be written in one of the following ways :

Since the weather is very cold I think I shall wear my fur coat ;

I think I shall wear my fur coat ; for the weather is very cold.

Examine also the following sentence:

While in Paris last summer, I visited the Louvre where I saw the Venus de Milo.

In this sentence the writer, no doubt, wishes to state two different facts which are of equal importance, and accordingly the compound sentence should be used instead of the complex, thus :

While in Paris last summer I visited the Louvre, and there I saw the Venus de Milo.

6. Clumsy changes of construction in the sentence. Examine the following sentences :

We decided on escaping from our prison, if possible, and to make the attempt the very next day.

After looking everywhere for our companion and when we failed to find him, we decided to return to the village.

Both of these sentences would be more coherent if the principle of parallel construction were employed (section 64).

EXERCISE 96

To what is the lack of coherence due in each of the following sentences? Rewrite each sentence correctly :

1. The minister preached a sermon on sin, which all agreed was very interesting.

2. The story of Lorna Doone is as interesting to a boy as a girl.

3. While sitting dozing on the bank a fish took my bait.

4. Orders are coming in every day for shoes, some of large size.

5. Brutus trusted Antony who was Caesar's friend, and he allowed him to speak at his funeral.

6. Do try and come and see us soon.

7. Coming down a long hill and entering a deep wood the sun was hidden from our view.

8. The keeper of the asylum is either deceived by, or an accomplice of, the doctors.

9. We began to wonder that it never occurred to us to ask what the matter was, before.

10. Corporal punishment, I think, in this age of enlightenment should be confined to parents and guardians.

11. Many of the Italian clerks and porters have been dismissed. It will be impossible to replace these Italians by those of other nationalities.

12. Being built on the summit of a lofty rock the enemy found it impossible to surprise the fortress.

13. You may either send me a cheque or the money may be left at my office.

14. He was generally late and we were not surprised that it was so on this particular morning.

15. Having spent several months in prison, the Minister of Justice at length ordered his release.

77. ORAL COMPOSITION

Examine the following passage and observe what means the speaker has used to give emphasis to his statements :

WHY BOYS SHOULD STUDY HARD

No boy can afford to neglect his work, and with a boy, work, as a rule, means study. Of course, there are occasionally brilliant successes in life where the man has been worth-

less as a student when a boy. To take these exceptions as examples would be as unsafe as it would be to advocate blindness because some blind men have won undying honour by triumphing over their physical infirmity and accomplishing great results in the world. I am no advocate of senseless and excessive cramming in studies, but a boy should work, and work hard, at his lessons, in the first place, for the sake of what he will learn, and in the next place, for the sake of the effect upon his own character of resolutely settling down to learn it. Shiftlessness, slackness, indifference in studying, are almost certain to mean inability to get on in other walks of life. Of course, as a boy grows older it is a good thing if he can shape his studies in the direction toward which he has a natural bent ; but whether he can do this or not, he must put his whole heart into his work. I do not believe in mischief-doing in school hours, or in the kind of animal spirits that results in making bad scholars ; and I believe that those boys who take part in rough hard play outside of school, will not find any need for horse-play in school. While they study they should study just as hard as they play football in a match game. It is wise to obey the homely old adage, "Work while you work and play while you play."

EXERCISE 97

(a) *Prepare a short speech on one of the following subjects :*

1. Why we should obey the laws
2. Why baseball is so popular
3. The difficulties of publishing a school paper
4. The reasons for changing fashions
5. Why country boys and girls want to live in the city

(b) *Prepare a story or a description to explain one of the following :*

1. The difficulties or the pleasures of mountain climbing



THE ADORATION OF THE MAGI.—*Dürer*

2. "More haste, less speed "
3. The value of learning to write neatly and to speak correctly
4. "Be it ever so humble, there's no place like home "
5. "First impressions are lasting"

78. A STUDY OF A PICTURE : "THE ADORATION OF THE MAGI"

The subject of this picture was suggested by the account of the visit of the wise men, or Magi, given in St. Matthew II. 1-12.

Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews ? For we have seen his star in the east, and are come to worship him.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him : and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

The chief objects of interest in this picture are the three wise men, or Magi ; but before considering them in detail let us examine the back-ground or setting of the picture. Notice, in the first place, the hill with its castles in the distance, and the ruins in the immediate back-ground. How has the artist suggested the age of these ruins ? For what are they now used ? What details has the artist put into his picture to give you the impression that this is a real scene ? How many cattle do you find in it ? Among other details the picture contains two butterflies and a stag-beetle. Can you discover them ? Examine, now, the group of men and horses in the roadway to the right. What are they doing ? Have they

anything to do with the visit of the Magi ? What different figures can you distinguish farther down the road, beyond the arch ?

Having considered the setting, let us examine, in the next place, the group of figures in the foreground. Has the painter followed the facts of the scripture story in his representation of the Madonna and child ? You will notice that the three Magi are quite different in age and appearance. Distinguish the African, the Asiatic, and the Caucasian types. In what ways are the differences in the characters of the three Magi shown ? Notice the differences in dress and in ornamentation. Which is the most richly dressed ? Account for the furs that are worn by the figure kneeling. Notice the different gifts that the wise men have brought, and notice also the servant seated on the ground with the open bag in which they have been carried. Which of the three gifts seems the simplest and which the most elaborate in design ? You will notice that the figure standing at the left is very careful of his gift and is protecting it by a napkin lest the touch of his hands should soil it.

EXERCISE 98

The artist Dürer was brought up as a goldsmith's apprentice, and his skill in presenting richness of dress and ornament is seen in the picture. His boyhood was passed in the romantic old city of Nuremburg and he became familiar with such scenes of ruined splendour as form the back-ground of this painting.

Either describe the visit of the Magi as Dürer has represented it, or give a pen-picture of an entirely different scene, based upon the same subject.

CHAPTER X

79. ARGUMENTATION AND EXPOSITION

In a previous lesson we considered an example of an argumentative composition, and noticed the main steps in the development of an argument. We shall, in the next place, consider that form of written composition in which exposition is combined with argument.

In some cases it is difficult to distinguish exposition from argument ; but the difference between the two forms of composition may be stated as follows. Exposition aims merely to state facts regarding subjects about which there is no dispute. When we attempt to draw conclusions from these facts, and to present these conclusions in such a way as to convince others of their truth or falsity, we have argument. For example, when we attempt to show that Shakespeare's *Julius Cæsar* is a tragedy, we do not argue the point, since the statement is not open to dispute ; but when we attempt to show that Brutus and Cassius were justified in assassinating Cæsar, we must present an argument, since there are two sides to the question. We must in this case, not only state the facts, but draw conclusions from these facts and present them in such a way as to convince others.

As a result of this distinction, it is at once evident that most arguments involve a certain amount of exposition. In the case of most subjects it is necessary to explain what is involved in the proposition, before drawing conclusions from it. In the following passage, for example, we find that this element of exposition is very important. The writer wishes to convince his readers that, contrary

to generally accepted notions, the lower animals have no fears, and practically every step of his argument involves an exposition also.

THE GLADNESS OF ANIMAL LIFE IS LARGELY DUE TO
THE ABSENCE OF FEAR

1. A great reason for the gladness of animal life is that the animal has no fears.

2. The widespread animal fear, which is indeed the salvation of all the little wild things, is so utterly different from our own fears and anxieties that another name—watchfulness, perhaps, or timidity, or distrust—should be given to it in strict truth.

This animal fear is not so much an instinctive thing as a plain matter of teaching. Indeed, inquisitiveness is a much stronger trait of all animals than fear. The world is so full of things that the animal does not understand that he is always agog to find out a little more.

I was sitting on a stump one day in the woods, plucking some partridges for dinner. A slight motion in the underbrush roused me from my absorption ; and there was a big bull moose, half hid in the dwarf spruces, watching me and the fluttering feathers with intense curiosity written all over his ugly face. And I have caught bear and deer and crows and squirrels and little wood warblers at the same inquisitive game again and again. If you sit down in the woods anywhere, and do any queer or simple thing, the time will not be long before you find shy bright eyes, all round with wonder, watching you with delicious little waverings between the timidity which urges them away and the curiosity which always brings them back again, if you but know how to keep still and disguise your interest.

If you find a young bird or animal in nest or den, young enough so that the mother's example has not yet produced its effect, you will probably note only two instincts : the instinct to eat, and the instinct to lie still and let nature's

colourings do its good work of hiding. But you will find no fear there. The little thing will feed from your hand as readily as from its mother, if you catch him soon enough.

Afterwards come the lessons of watchfulness and timidity, which we have called fear,—to sort the sounds and sights and smells of the woods, and to act accordingly ; now to lie still, and now to bristle your pinfeathers so as to look big and scare an intruder ; now to hiss, or growl, or scratch, or cry out for your mother ; and now, at last, to dive for cover or take to your legs in a straight away run ; all of which are learned, not by instinct, but by teaching and example.

And these are not fears at all, in our sense of the word, but rules of conduct ; as a car horse stops when the bell jingles ; as a man turns to the right, because he has learned to do so, or bends forward in running, or jumps forward when he hears an unknown noise close behind him.

3. Real human fears arise from three great sources : the thought of pain or bodily harm, the thought of future calamity, and the thought of death. Now nature in mercy has kept all these things from the wild creatures, who have no way of making provision against them, nor any capacity for faith, by which alone such fears are overcome.

First, in the matter of bodily harm or pain the animal has lived a natural life and, as a rule, knows no pain whatever. He likewise has never been harmed by any creature—except, perhaps, for an occasional nip from his mother, to teach him obedience. So he runs or flies through the big woods without any thought of the pains that he has never felt and does not know.

Neither does any thought of future calamity bother his little head. For he knows no calamity and no future. I am not speaking now of what *we* know or think we know, concerning the animal's future ; but only of what *he* knows, and what he knows he knows. With the exception of the few wild creatures that lay up stores for winter he lives wholly in the present. He feels well ; his eyes are keen and his muscles ready ; he has enough, or expects enough at the next turn of the trail. And that is his wisdom of experience.

As for death, that is for ever out of the animal's thinking. Not one in a thousand creatures ever sees death—except, of course, for the insects or other wild things that they eat, and these are not death but good food as we regard a beef-steak. If they do see it, they pass it by suspiciously, like a tent, or a canoe, or any other thing which they do not understand, and which they have not been taught by their mothers how to meet. Scores of times I have watched birds and animals by their own dead mates or little ones. Until the thing grows cold they treat it as if it were sleeping. Then they grow suspicious, look at the body strangely, sniff it at a distance, never touching it with their noses. They glide away at last, wondering why it is cold, why it does not move or come when it is called. Then, circling through the underbrush, you will hear them calling and searching elsewhere for the little one that they have just left.

So far as I know, the ants, some tribes of which bury their dead, and the bees, which kill their drones at the proper season, are the only possible exception to this general rule of animal life. And these little creatures are too unknown, too mysterious, too contradictory a mixture of dense stupidity and profound wisdom to allow a theory as to how clearly they think, how blindly they are instinctive, or how far they are conscious of the meaning of what they do daily all their lives.

4. Bodily harm, future calamity, death,—these three things can never enter consciously into the animal's head; and there is nothing in his experience to clothe the last great enemy, or friend, with any meaning. Therefore are they glad, being mercifully delivered from the bondage of our fears.

From Long's *School of the Woods*, by permission of Ginn and Company, Publishers.

If we examine the passage we find that the first division includes only the opening sentence. This sentence states clearly and simply the idea that the writer

wishes to prove, that the gladness of the life of animals is largely due to the absence of fear. As we have already seen, this part of the argument is called the **proposition**, or what we propose to prove. It is absolutely necessary that every argumentative essay should contain a proposition, and that this proposition should be stated so definitely that the reader will be perfectly clear as to the writer's intention.

The second division of the argument, which is called the **introduction**, takes different forms according to the character of the subject. In some cases the writer finds it necessary to point out why the question is being considered, or to state the conditions of debate, or to make certain concessions before presenting his argument. In the foregoing passage the introduction takes the form of an exposition of what is meant by so-called animal fear. We all know that animals are wary. If this wariness is to be interpreted as fear, then, of course, the proposition cannot be proved. It is a necessity, then, that the writer should make it quite clear, in his introduction, that the watchfulness of the animal is not fear as we understand it, but merely precaution.

The third, and most important, section of the composition, is the **argument proper**. In the foregoing composition, the writer makes three broad divisions in his argument, corresponding to the three possible kinds of fears. Then he proves that animals are free from each of these fears in turn. The divisions are so few that the reader can easily carry them all in his mind. And since they are at the same time centres about which the minor facts are grouped, the whole essay has a unity that would otherwise be lacking.

The last part of the essay is the **conclusion**. In this final division of his composition, the writer gathers to-

gether all his evidence, and with this evidence to support him, finally re-states his proposition as proved. It is needless to point out that the conclusion must be stated in the strongest form possible.

80. THE PLANNING OF AN ARGUMENTATIVE ESSAY

As the **argumentative** essay is a more complex form of composition than those previously studied, it is advisable for us to draw up regular plans for such essays from the first. The plan, which is generally called a **brief**, should be somewhat different in form from that for the other types of composition. The following would be a suitable plan for the passage we read in our last lesson :

Proposition :

Resolved, that the gladness of animal life is largely due to the absence of fears.

Introduction :

The common watchfulness of animals is not fear, for :

- (a) Very young animals are quite free from fear of human beings.
- (b) This watchfulness comes as a result of the animal's education.

Brief :

1. Animals are free from the fear of bodily pain or harm, for :

- (a) They do not suffer pain, for :
They live according to natural laws.
- (b) They do not suffer harm, for :
They are not commonly injured by other creatures.

2. Animals are free from the fear of future calamity, for :

(a) They live wholly in the present. (With the exception of such animals as squirrels, which lay up stores for the future)

(b) There is ample provision for their needs.

3. Animals are free from the fear of death, for :

They never think of death, for:

Few animals (with the possible exception of ants and bees) ever see death, or if they do see it, they do not realize its meaning.

Conclusion:

Since animals are free from the fear of pain or bodily harm, of future calamity, and of death, this absence of fear must make their lives more glad.

It will be noticed, first, that the headings of the plan are not here put down in mere topic form, but that they are written as full sentences. This is necessary, for the reason that every argument has two sides, and the writer must definitely indicate which side he is supporting.

Furthermore, we notice incidentally that, in the second and third parts of the brief proper, the writer has himself mentioned those animals which may be exceptions to the rules he is stating. When concessions of this kind are necessary, it is advisable that we should ourselves make such concessions; otherwise they will be advanced against us by our opponents, and confidence in our argument will be shaken.

Finally, we see clearly from this plan what the arrangement of a well-constructed argument should be, — the proposition, the presentation of facts, the argument, and finally the conclusion, or the re-statement of the proposition in emphatic form.

EXERCISE 99

Draw up a brief for, and write an argumentative essay on, either the affirmative or the negative side of one of the following propositions :

1. That we enjoy life more than the people of the eighteenth century did.
2. That life in Ontario is preferable to life in the Canadian Northwest.
3. That boys should be taught how to cook.
4. That the reading of works of prose fiction is harmful rather than beneficial.
5. That girls should be given a business education.
6. That the country school gives a greater opportunity for the enjoyment of school life than the city school.
7. That Canada is of greater importance to the British Empire than are the British possessions in Asia.

81. FIGURES OF SPEECH (Continued)

In section 69 we considered a number of the figures of speech that are used for the sake of securing greater clearness of expression, namely, Simile, Metaphor, Metonymy, and Synecdoche. Let us, in the next place, notice some of the figures that are used for the sake of securing greater force or emphasis.

1. **Exclamation and Interrogation:** Sometimes instead of expressing our thought or feeling in the form of a statement we use the exclamatory or the interrogative form of sentence in order to make our expression more forcible or vivid. Compare, for example, the following passages, in which the worries of the rich man over his riches are described :

(a) The embroidered curtain is turned back, the pillow is shaken up, and the lights are turned out. It is eleven o'clock at night and he wishes to sleep ; but his cares and

anxieties prevent him. He remembers how uncertain his riches are, and starts at the thought that his stocks may fall in value. He hears the firebell and wonders whether his warehouses are in danger. He worries lest he may die, and frets because some one will get his property when he is gone ; and if he sleeps it is only to wake with the fearful thought that he may lose his wealth and become suddenly poor.

(b) Put back the embroidered curtain and shake up the pillow of down. Turn out the lights. It is eleven o'clock at night. Let slumber drop upon the eyelids and the air float through the half-opened lattice, dewy with midsummer perfume. Stand back, all care, anxiety, and trouble. But no, they will not stand back. They rattle the lattice. They look under the canopy. With rough touch they startle his pulses. They cry out at twelve o'clock at night, "Awake, man! How can you sleep when things are so uncertain! What about those stocks? Hark to the tap of that firebell; it is in your district. How if you should die soon! Awake, man! Think of it! Who will get your property when you are gone? What will they do with it? Wake up. Riches sometimes take wings. How if you should get poor! Wake up."

In these two paragraphs the same thoughts are presented in two different ways,—in the first paragraph in the form of assertive statements ; in the second, by means of interrogative and exclamatory sentences. Notice how much more forcible and vivid the second paragraph is than the first.

2. **Hyperbole**: Sometimes for the sake of greater effect we make exaggerated statements. Exaggeration for the sake of rhetorical effect is known as **hyperbole**. The following reference to Dr. Samuel Johnson contains an example :

The old philosopher is still among us, blinking, puffing, rolling his head, tearing his meat like a tiger, and *swallowing his tea in oceans*.

3. Antithesis, or Contrast: When two ideas are placed in contrast for the sake of greater emphasis, the figure is known as **antithesis**. The following are examples :

This my brother was dead, and is alive again ; and was lost and is found.

When I was a child, I spake as a child ; but when I became a man, I put away childish things.

4. Climax: When the different details in a series, in either a sentence or a paragraph, are arranged in the order of increasing importance or impressiveness, the figure is known as **climax** ; and when, conversely, they are arranged in the order of decreasing importance, the figure is known as **anticlimax**. In the following passage there is an example of climax :

Had there been no neglect, there would have been no rebellion. If no rebellion, then no arrest. If no arrest, no trial. If no trial, no condemnation. If no condemnation, no execution. They, therefore, who are responsible for the first are responsible for every link in the chain.

5. Irony: Sometimes our language expresses the opposite of what we mean and the reader or hearer is left to judge our real meaning from our tone of voice or from the context. This figure of speech is known as **irony**. When, for example, Job says to his would-be advisers :

No doubt but ye are the people, and wisdom shall die with you ;

he is ironical. The speech of Lennox in *Macbeth*, Act III. 6, is an excellent example of irony.

EXERCISE 100

What figures of speech does the writer make use of in each of the following passages ?

1. The natives are slighted, scorned, injured, oppressed, murdered. Their tyrant is rewarded, honoured, idolized.

2. He that findeth his life shall lose it ; and he that loseth his life for my sake shall find it.

3. There are men, who say that as long as we put money in our purse, nothing else counts. How such men must have laughed, some centuries ago, at a fool called William Wallace. How clearly they could point out that it was much better to be part of the richer country to the south. When they heard of the fate of the patriot, did they not serenely say, "We told you so" ?

4. He lost his wife, his child, his household goods, and his dog, at one fell swoop.

5. The donkey's pace was as much slower than a walk as a walk is slower than a run ; it kept me hanging on each foot for an incredible length of time.

6. A friend exaggerates a man's virtues ; an enemy, his faults.

7. I am a Jew. Hath not a Jew hands, organs, dimensions, senses, affections, passions ? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter as a Christian is ? If you prick us, do we not bleed ? If you tickle us, do we not laugh ? If you poison us, do we not die ? And if you wrong us, shall we not revenge ?

8. Here's the smell of blood still. All the perfumes of Arabia will not sweeten this little hand.

82. SIMPLE LANGUAGE AND IDIOMATIC EXPRESSIONS

Examine the following sentences :

From my infancy I was passionately fond of reading and all the money that came into my hands was laid out in the purchase of books.	As a child I was very fond of reading and every cent that I got was spent in buying books.
---	--

The archers, having previously determined by lot their order of precedence, were to shoot three shafts in succession.

The archers, having already cast lots to see who should begin, were to shoot three arrows one after the other.

You will notice that in the corresponding sentences in the two columns the same thoughts are expressed in different ways. In the sentences in the first column the language is formal and dignified. The expressions that are used in the second column are concrete and much more simple than those in the first. In both cases the meaning of the sentences is quite clear. Under what conditions, then, should each of these two different styles of expression be used ?

As a general rule, the use of simple language makes it easier for the reader to follow the meaning, and short simple words are generally more forcible than longer and more formal expressions. On the other hand, as we have seen, the use of the longer forms adds dignity to the expression, and in dealing with certain kinds of subjects our language must be formal if we wish to express our meaning accurately. The only general rule that can be given is this : always consider the age and education of the persons to whom you are writing, as well as the kind of subject that you are writing about. Simple language is best suited for dealing with our ordinary everyday interests and for addressing the average reader. When we are describing a baseball match or a boat race to a friend, we should not think of using anything but simple expressions. When Scott is describing an important archery contest of which the king was judge he uses formal and dignified language.

Examine, for further illustration, the following lessons in the Ontario High School Reader :

The Schoolmaster and the Boys, p. 65

Briggs in Luck, p. 81

The Prodigal Son, p. 88

The Four-horse Race, p. 121

These deal with simple experiences, and appeal to simple though strong, emotions, and as a result, in all cases, simple, concrete language is used.

Examine, now, on the other hand, the lessons entitled :

National Morality, p. 161

On the Death of Gladstone, p. 278

In all these passages the writers wish either to appeal to our sense of the beautiful and the sublime, or to express abstract ideas which cannot be stated in simple words ; and we find in all cases, that the language is less simple, more abstract, and more melodious, than that used in the former passages.

Idiomatic Expressions: A passage that is written in simple, yet forcible, language generally contains *idiomatic* expressions. An **idiom** is a grammatical construction or turn of meaning, that is peculiar to the language. In asking after one's health, for example, we say, in English, "How are you ?" ; in French, however, we say, "How do you carry yourself ?" ; and in German, "How do you find yourself ?" These several expressions are idioms. In the English language we have a great many idiomatic expressions, the use of which adds to the clearness and force of our style. Many of these idioms are difficult to explain, as they have grown out of older forms that are no longer in use in the language.

The following contain a few examples :

Grammatical Idioms

I have seen him many a
time ;

Idioms of Meaning

He was beside himself
with grief ;

Grammatical Idioms

You had better go ;
 He is a friend of mine ;
 He needs must go whom
 the devil drives ;
 He cannot help but know
 it.

Idioms of Meaning

I'll stand by him through
 thick and thin ;
 He gave me the cold
 shoulder ;
 My heart was in my
 mouth.

EXERCISE IOI

(a) Rewrite the following in simpler language :

The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign, and he pressed forward as far as the line of the warders permitted, in order to avail himself of the present opportunity. Unbonneting he fixed his eager gaze on the Queen's approach with a mixture of respectful curiosity and modest, yet ardent, admiration, which suited so well with his fine features that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass, somewhat closer than was permitted to ordinary spectators. The night had been raining, and just where the young gentleman stood, a little pool of muddy water interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to ensure her stepping over it dry. Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and a blush that overspread his whole countenance. The Queen was confused, and blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word.

(b) Select the most striking idiomatic expressions in the following :

1. "I never have deserved it," said he, "and I will not stand it."

2. My sister Annie was more to me than any of the boys in the parish.

3. "There is a big young fellow upon this farm," Carver Doone muttered sulkily, "with whom I have an account to settle, if ever I come across him."

4. Now the business that I had most at heart was to marry Lorna Doone; and herein I saw no difficulty; for Annie would soon be off our hands, and somebody might come and take a fancy to little Lizzie.

5. "She loves you with all her heart, John. No doubt about that, of course." And Annie looked up at me as much as to say she would like to know who could help it.

6. "Well," I replied, "it is no use in crying over spilled milk, Annie. You have my secret, and I have yours, and I scarcely know which of the two is likely to have the worst time of it, when it comes to mother's ears."

7. "Now, my lad, what I have to say will scare your mind one way, and ease it in another. I think that you have been hard pressed—I can read you like a book, John—by something which that old villain said before he stole the necklace. You have tried not to dwell upon it; you have tried even to make light of it for the sake of the women; but on the whole it has grieved you more than even this dastard robbery."

8. "Good night, cousin Sarah," cried Tom, taking to the mare again; "many a mile I have to ride, and not a bit inside of me. No food or shelter this side of Exeford, and the night will be as black as pitch, I trow. But it serves me right for indulging the lad, being taken with his looks so."

83. ORAL ARGUMENT: PERSUASION

We have already written an argumentative essay. But, more commonly, perhaps, we are called on to maintain in speech our view of a debatable question. We may do this merely to prove that our view of a certain question is correct, in which case we have argument

pure and simple. Such arguments as this take place in school debates or in scientific discussions. Or we may argue to win others over to our own opinion, and to persuade them *to act* in accordance with this view. Such argument is called **persuasion**. This is the form commonly used by the merchant, by the lawyer, by the clergyman, and by the statesman. We shall quote, as an example of this, "Pater" Brooke's speech to the boys of Rugby on the day of Tom Brown's arrival at the school :

"Gentlemen of the school-house, I am very proud of the way in which you have received my name, and I wish I could say all I should like in return. But I know I shan't. However, I'll do the best I can to say what seems to me ought to be said by a fellow who's just going to leave, and who has spent a good slice of his life here. Eight years it is, and eight such years as I can never hope to have again. So now, I hope you'll all listen to me (loud cries of, 'That we will') for I'm going to talk seriously. You're bound to listen to me, for, what's the use of calling me 'Pater,' and all that, if you don't mind what I say? And I'm going to talk seriously because I feel so.

"It's a jolly time too, getting to the half, and a goal kicked by us first day (tremendous applause) after one of the hardest and fiercest day's play I can remember in eight years (frantic shouting). The school played splendidly, too, I will say, and kept it up to the last. That last charge of theirs would have carried away a house. I never thought to see anything again of old Crab there, except little pieces, when I saw him tumbled over by it (laughter and shouting, and great slapping on the back of Jones by the boys nearest him). Well, but we beat 'em (cheers). Ay, but why did we beat 'em? Answer me that (shouts of 'Your play!') Nonsense, 'twasn't because we've half-a-dozen of the best players in the school—as we have. I wouldn't change Warner and Hedge and Crab and the young 'un for any

six on their side (violent cheers). But half-a-dozen fellows can't keep it up for two hours against two hundred. Why is it, then? I'll tell you what I think. It's because we've more reliance on one another, more of a house feeling, more fellowship than the school can have. Each of us knows and can depend on his next hand man better—that's why we beat 'em to-day. We've union, they've division—there's the secret (cheers). But how's this to be kept up? How's it to be improved? That's the question. For I take it we're all in earnest about beating the school, whatever else we care about. I know I'd sooner win two school-house matches running than get the Balliol scholarship any day (frantic cheers).

"Now, I'm as proud of the house as any one. I believe it's the best house in the school, out-and-out (cheers). But it's a long way from what I want to see it. First, there's a deal of bullying going on. I know it well. I don't pry about and interfere—that only makes it more underhand, and encourages the small boys to come to us with their fingers in their eyes telling tales, and so we should be worse off than ever. It's very little kindness for the sixth to meddle generally—you youngsters, mind that. You'll be all the better football players for learning to stand it, and to take your own parts, and fight it through. But depend on it, there's nothing breaks up a house like bullying. Bullies are cowards, and one coward makes many; so good-bye to the school-house match if bullying gets ahead here. (Loud applause from the small boys, who look meaningly at Flashman and other boys at the tables.)

"One other thing I must have a word about. A lot of you think and say, for I've heard you, 'There's this new Doctor hasn't been here so long as some of us, and he's changing all the old customs. Rugby and the school-house especially, are going to the dogs. Stand up for the good old days, and down with the Doctor!' Now, I'm as fond of old Rugby customs and ways as any of you, and I've been here longer than any of you, and I'll give you a word of advice in

time, for I shouldn't like to see any of you expelled. 'Down with the Doctor,' is easier said than done. You'll find him pretty tight on his perch, I take it, and an awkwardish customer to handle in that line. Besides, now, what customs has he put down? There was the good old custom of taking the linch-pins out of the farmers' and bagmen's gigs at the fairs, and a cowardly custom it was. We all know what came of it, and no wonder the Doctor objected to it. But, come now, any of you name a custom that he has put down."

"The hounds," calls out a fifth-form boy.

"Well, we had six or seven mangy harriers and beagles belonging to the house, I'll allow, and had had them for years, and the Doctor put them down. But what good ever came of them? Only rows with all the keepers for ten miles round; and big-side hare and hounds is better fun ten times over. What else?"

No answer.

"Well, I won't go on. Think it over for yourselves; you'll find, I believe, that he doesn't meddle with any thing that's worth keeping. And mind now I say again, look out for squalls if you will go your own way, and that way isn't the Doctor's, for it'll lead to grief. You all know that I'm not the fellow to back a master through thick and thin. If I saw him stopping foot-ball, or cricket, or bathing, or sparring, I'd be as ready as any fellow to stand up about it. But he doesn't—he encourages them; didn't you see him out to-day for half-an-hour watching us? (Loud cheers for the Doctor) And he's a strong, true man, and a wise one too, and a public-school man too. (Cheers) And so let's stick to him, and talk no more nonsense, and drink his health as the head of the house. (Loud cheers)"

"And now I've done, and very glad I am to have done. But it's a solemn thing to be thinking of leaving a place which one has lived in and loved for eight years; and if one can say a word for the good of the old house at such a time, why, it should be said, whether bitter or sweet. If I hadn't

been proud of the house and you, ay, no one knows how proud, I shouldn't be scolding you. And now let's get to singing. But before I sit down I must give you a toast to be drunk with three-times-three and all the honours. It's a toast which I hope each one of us, wherever he may go hereafter, will never fail to drink when he thinks of the brave bright days of his boyhood. It's a toast which should bind us all together, and to those who have gone before, and who'll come after us here. It is the dear old school-house, the best house of the best school in England."

We note that this speech is colloquial in style, and in this respect very similar to other specimens of oral composition we have studied. It possesses the same ease, freedom, and informality. But we find, furthermore, that a plan could be drawn up for it very like our plan for written argument or debate. Let us see what form the plan would take :

Proposition :

As I am leaving the school I propose to tell you how I think the house might be improved.

Introduction :

1. I thank you for your kind reception.
2. As I wish to talk somewhat seriously, I ask your close attention.

Brief Proper :

1. We won the match because of our reliance on one another, for :

- (a) My play alone would evidently not have been sufficient.
- (b) The wind and kick-off alone would not have done it.
- (c) Our half dozen good players could not have done it, for:
A half dozen players cannot resist two hundred for two hours.

2. But we must increase this reliance, by:

- (a) Stopping bullying, for :
Bullying, by making cowards, breaks up a school.

(b) Supporting the Doctor, for :

- (i) He has stopped only harmful practices.
- (ii) He has encouraged all manly pastimes.
- (iii) He is a strong, true, wise, public school man.

Conclusion :

Since you evidently agree with what I say, join with me in drinking the toast that unites all Rugbyites.

It will be noticed that, in the introduction, Brookes wins the sympathy of his audience by enlarging on their success in the past match. He even holds off his proposition until he is sure of their approval. It is advisable that he should do this, for he is soon to speak of things in which some of them will oppose him. We should always try to get an adverse audience into good humour before advancing statements with which they may not agree. Again, we observe that, in his conclusion, Brookes does not summarize his preceding arguments. It is not necessary. He knows from the manner in which his speech has been received that he has carried his audience with him. Hence, in the conclusion, he has only to secure a strong close by appealing to their love of the school and urging them to drink enthusiastically the toast that binds all Rugbyites together

EXERCISE 102

Make a speech to support the affirmative or the negative of one of the following propositions :

1. That all pupils of the school should join the Literary Society.
2. That all boys of the school should join the Athletic Association.
3. That all boys should join the Boy Scouts.

4. That all men should join the Volunteer Militia.
5. That every boy should learn a Trade.
6. That all girls should be taught Music.
7. That Calisthenics and Gymnastics should be taught in all schools.

8. That during the past four centuries the Queens of England have done more than the Kings for the advancement of the nation,

9. That the trained Nurse is of greater service to the community than the Doctor.

10. That a Ladies' College affords a more desirable education for girls than a High School.

84. A STUDY OF A PICTURE : "A READING FROM HOMER"

Examine the picture, noting the people and their surroundings. In what relation do the five people stand to one another ? Which two are evidently the master and the mistress ? Which two are the servants, or slaves ? Does the man who is reading, or rather, reciting, belong to the household ?

In what period is the scene placed ? What would lead you to decide that it is not modern ? Note the style of dress. Notice also the kind of "book" from which the speaker is reciting.

Describe the "portico" in which the reading is taking place. What purpose does it serve as a part of the house ? You will notice that it looks out over the sea. Is it covered over entirely, or open ? Point out any weather-stains on the marble. Why is a portico like this especially fitting for a reading from Homer ? Notice the letters O M H P engraved in the marble directly behind the reader. These are the Greek letters of our word Homer.



A READING FROM HOMER—*Abma-Tadema*

Now notice the people in detail. Why is the reader's left arm raised ? What is he doing ? Where is he looking ? Why has he bent over ? Is his story nearly finished, or only begun ? Notice the position of the hearers. From which part of the roll has he been reading ? Notice the looseness of the part held in the right hand. What should you judge as to the tastes of the young man and woman ? Notice the flowers on the seat. Notice also that the musical instruments have been recently used. Notice that the lyre has been taken out of its cloth covering or case. On the floor in front of the lyre is a small ivory instrument, called the *plectrum*, which was used for touching the strings. You will notice that it hangs from the lyre on a ribbon.

Why do the slaves wear different types of dress ? Notice that the one standing wears sandals and a heavy cloak. Notice also that his hair, as well as that of his mistress, is bound with a wreath of flowers, while the other figures have none. The reader, as is appropriate, wears a wreath or crown of wild olive. Why does the painter present all the figures in different postures ?

Now consider the different types of interest in the picture. The slave standing at the left is listening closely, but his face shows little real interest. The youth lying outstretched on the floor, has his eyes fixed intently on the reader, as if carried away by the story. Who is he ? A warrior ? Or a man-servant ? The young man and woman show interest of a different type. You will notice that, although the reader is looking directly toward them, they are not watching him. Their thoughts are on the *meaning* of the great events which he recites, and upon the poetry of Homer rather than upon the mere incidents in the story. The young Greek, appreciative, cultured, and self-controlled, is the centre of interest in the artist's presentation of the scene.

EXERCISE 103

Suppose that you have received a copy of "A Reading from Homer" as a Christmas gift. Write a letter to a friend who has not seen the picture, telling him what it is like.

85. SUMMARY: THE WHOLE COMPOSITION,
THE PARAGRAPH, AND THE SENTENCE

THE WHOLE COMPOSITION

In the course of preceding lessons we have learned the differences in aim and structure of the four forms of composition: Narration, Exposition, Description, and Argument. But, in the compositions of all four types, the three great principles of rhetoric, **Unity**, **Coherence**, and **Emphasis**, must be followed.

I. *The principle of Unity* demands that every composition shall group itself about one central idea. Perhaps the most convenient test of this unity is to try to sum up the substance of the whole composition in a single paragraph.

II. *The principle of Coherence* demands that the relation of each part of a composition to its context shall be unmistakable. In order to attain this end we must be careful to arrange the separate parts of our composition—in this case, the separate paragraphs—in an order that shall as far as possible indicate their mutual relations. The device of parallel construction is also useful in gaining coherence in the whole composition, although it cannot be adopted to the same extent as in the case of the paragraph and of the sentence. Two other devices frequently used are the employment of definitely marked transitions and of carefully placed summaries.

III. *The principle of Emphasis* demands that, as in the cases of the sentence and the paragraph, the most prominent positions and the longest treatment in a composition shall be given to what is most important in thought. The end of a composition is naturally the position of greatest prominence. Consequently, the most striking thoughts should be reserved for this part of the essay, and after these thoughts have been stated, the essay should be brought to an immediate close. The place of second importance in any composition is the beginning. This should be devoted to a clear statement of the theme of our composition. In this statement of the theme, particular care should be taken to check any tendency to rambling. Throughout the composition, what is most important in thought should, generally speaking, be treated at greatest length.

THE PARAGRAPH

A paragraph may be conveniently defined as a connected series of sentences constituting the development of a single topic. The length of the paragraph depends, of course, on the topic under discussion, but, in general we should avoid writing paragraphs either very long or very short. The long paragraph may prove heavy in style and the short one seem fragmentary or abrupt. In both alike there is danger of violating the principle of unity. The prudent writer sees to it, also, that there is an alternation of long and short paragraphs so that variety may be secured in his work.

Whatever the length of the paragraph may be, however, we must see to it that the three great principles, Unity, Coherence, and Emphasis, are observed here as in the whole composition.

I. The principle of unity demands that a paragraph be devoted to the complete development of a single topic.

Every statement within the paragraph should be made subservient to one principal affirmation. As in the case of the whole composition, a good test of the unity of the paragraph is that we should be able to state its substance in a single sentence.

II. The principle of coherence demands that the relation of each sentence in the paragraph to the context shall be unmistakable. That this principle may be observed, the first essential is that matters closely connected in thought should be kept together, and matters distinct in thought be kept apart. The sentences of the paragraph should be so grouped that the thought is naturally and readily carried on from sentence to sentence. But another invaluable aid to attaining coherence is the use of parallel construction. Whenever several sentences illustrate or repeat an idea within a paragraph, they should, as far as possible, be constructed alike. Finally, the use of connectives between sentence and sentence is also of the greatest assistance in securing coherence. This use of connectives is known as **explicit reference**. We should aim, in general, at having every sentence contain some one word, phrase, or clause to link it closely with the preceding sentence. Of course, the thought connection between two sentences is sometimes so close that this use of word connectives may be dispensed with; but, in ordinary cases, it is better that the connectives be employed.

III. The principle of emphasis demands that the important parts of a paragraph shall be so placed as readily to catch the attention. The end of the paragraph is naturally the part that should make the strongest impression on the reader's mind. Consequently, the sentence that expresses the most striking thoughts should be reserved for this position. The beginning, the position of second importance, should contain a very clear state-

ment of the theme of the paragraph. It may be that the first, or even the first two or three sentences, are introductory or transitional in character, but, in general, the theme of the whole paragraph should be definitely announced as near the beginning as possible. However, we must consider not only the placing of sentences but also their length. Care must be taken not to develop comparatively unimportant ideas at great length, to the neglect of those which are more important.

THE SENTENCE

In the course of preceding sections, we have found that sentences may be divided into various classes according to their rhetorical structure. These classes are : 1. Long. 2. Short. 3. Periodic. 4. Loose. 5. Balanced. We need no further definition of long and short sentences ; their names define them. But it should be noted that each of these types has its peculiar uses.

The short sentence, for example, is well used for the following purposes :

1. To introduce a fundamental statement.
2. To secure marked emphasis.
3. To make an introduction or a transition.
4. To make a summary, or a forcible application of what has gone before.

The long sentence is used :

1. To expand or amplify some preceding statement by the addition of further details.
2. To summarize preceding statements.
3. To secure rhythm.

The periodic sentence is one in which the sense is suspended till the end. It is particularly valuable for the following purposes :

1. To arouse and maintain interest through suspense.
2. To give dignity of style to long sentences and polish and finish to short ones.

The loose sentence is one that may be brought to a close at one or more points before the end without marring its grammatical structure. It is specially adapted to all kinds of informal discourse ; for example, easy narrative, conversation, and letter-writing.

The balanced sentence is one in which similarity or contrast of thought is set off by similarity of structure. The effect is to make each element of thought more striking. But, as the structure of this type of sentence is decidedly elaborate, care should be taken not to employ it to excess.

But, whatever may be the form of the particular sentence we are writing, the three great principles of unity, coherence, and emphasis must be observed just as they are in the case of the whole composition and of the paragraph.

I. The principle of unity demands that all parts of the sentence, whether words, phrases, or clauses, shall contribute definitely to the one main assertion. When a sentence may be resolved into a single subject with its modifiers properly related, and a single predicate with its modifiers also properly related, it possesses unity. Sentences not thus reducible often lack it. Clearly then, to secure unity, we should, as far as possible, avoid an accumulation of either subjects or predicates or any unnecessary change in the form of either the subject or the predicate.

II. The principle of coherence demands that the relation of each word, phrase, and clause, to the context shall be unmistakable. To secure this close relation-

ship, the first requisite is that words closely connected in thought be placed together and that words distinct in thought be kept apart ; the second is that phrases or clauses similar in significance should be similar in form ; the third is that when the order of words and the form of constructions prove inadequate to define the relation of a word or a clause to the context, connectives should denote that relation with precision.

III. The principle of emphasis, as applied to the sentence, demands that the words that arrest the eye should be those to which the writer wishes to direct our attention. As in the case of the paragraph, the most prominent parts of a sentence are the end and the beginning. In general, then, care should be taken that the most important words of the sentence should be placed in these positions.

WORDS

We have, in preceding chapters, noted several classes of words that must not be used in our compositions : 1. Vulgarisms. 2. Slang. 3. Colloquialisms. 4. Provincialisms. 5. Foreign or dialect expressions for which there is no good English equivalent. 6. Archaisms, or obsolete words. 7. Newly coined words. But, besides avoiding these undesirable words, we must see to it that our language is so chosen as to appeal to the best taste and to express our meaning in the clearest and most forcible way possible. In order to accomplish this, we must avoid the use of hackneyed expressions, of all forms of fine writing, of ambiguous language, of words used without due regard to their precise meaning, and of unnecessary repetitions ; we must aim, too, at choosing only such words as express our meaning in the most definite form possible.

EXERCISE 104

Read the following paragraph:

Three months after this great victory, Clive sailed for England. At home, honours and rewards awaited him, not indeed equal to his claims or to his ambitions, but still such as, when his age, his rank in the army, and his original place in society are considered, must be pronounced rare and splendid. He was raised to the Irish peerage, and encouraged to expect an English title. George the Third, who had just ascended the throne, received him with great distinction. The ministers paid him marked attention. Pitt, whose influence in the House of Commons and the country was unbounded, was eager to mark his regard for one whose exploits had contributed so much to the lustre of that remarkable period. The great orator had already in Parliament described Clive as a heaven-born general, as a man who, bred to the labour of the desk, had displayed a military genius which might excite the envy of the King of Prussia. There were then no reporters in the gallery ; but these words emphatically spoken by the first statesman of the age, had passed from mouth to mouth, had been transmitted to Clive in Bengal, and had greatly delighted and flattered him. Indeed, since the death of Wolfe, Clive was the only English general of whom his countrymen had much reason to be proud.

1. *What is the topic of the above paragraph ?*
2. *Where is it most clearly stated ?*
3. *Prove that the principle of Unity has been observed.*
4. *From each sentence, select some one expression that shows its connection with the preceding.*
5. *Point out any other devices that have been used to secure Coherence.*
6. *Show how the principle of Emphasis has been observed.*
7. *Classify the sentences as long or short.*
8. *What do you note as to the alternation of these forms ?*

9. *Show the particular effect, in each case, of the use of the long or short sentence.*

10. *Select good examples of periodic and of loose sentences and show the effect of the use of each.*

EXERCISE 105

In each of the following sentences, point out which of the three great principles of Unity, Coherence, and Emphasis has been violated, and show how the structure of the sentence should be amended.

1. In talking to Smith the other day, he told me about the race.

2. He invaded France but Philip wisely declined a pitched battle and having exhausted his money and loaded himself with debt Edward returned the next year to England.

3. The court often gathered to watch Van Dyck at work, but before the picture was finished the Revolution broke out and every one was too much excited to watch its progress, but it went on just the same and was soon finished and it remains to this day a brilliant proof of the painter's skill.

4. When three years old, my father joined the regiment.

5. He told his father he would soon get a letter.

6. Having come of age, he took his son into partnership with him.

7. He divided all his property in his lifetime equally among his three sons to avoid any disputes or lawsuits.

8. The rest of the play is taken up with the battle between the second triumvirate and the conspirators, which results in the death of Brutus, whom we honour as the bravest of them all.

9. I walked out into the night as the moon rose and wandered through the grounds.

10. Here is the pen I was writing with.

11. Finishing Virgil early in the spring, it was decided that Cicero should be taken up.

12. You will come to see us, at least.

13. A small belfry was built on the peaked roof, in which hung the old bell.

14. The author, who, having written about missionary Hawaii without ever having been in the country, may not unreasonably be expected to have written about Japan from a safe distance, has certainly read all the missionary books on the subject.

15. The storm broke out just as we reached the shore with great violence.

EXERCISE 106

Improve the wording of the following sentences :

1. He don't take no stock in such affairs.
2. It was quite late when he put in an appearance.
3. Please keep me posted as to what you are doing.
4. Edmund Burke was a notorious orator.
5. You are most always right.
6. From our observance of the sky, we judged that a storm was approaching.
7. When did you locate in Toronto ?
8. What line of work are you doing now ?
9. He has lived for many years in our midst.
10. They are liable to succeed far better than you expect.
11. I guess that you are right in that.
12. The boy went hustling down the street.
13. I don't enthuse over athletics.
14. We had an elegant pie for dinner.
15. I made an awful mistake in working that problem.
16. There is still a third alternative.
17. I don't calculate to see him.
18. He got left behind by the train this morning.
19. At what time did the accident transpire ?
20. They rarely ever smile.

Y. affinis
S. affinis
Rau.

300

Swol. Camp

Rau. - 21. - 47

Rau. 70.

riders 73.

pleby. 70

acker. 75.

n. Benth.

LT 1001. 425. 574 1913

camp.

1. A walk.

2. How to play Baseball or Basket ball.

3.

~~Oct 15.~~
~~October - Oct 15.~~

1. A Thanksgiving letter.

2. Current Events -

3. My favorite character in a book.

4.

Allen -

Scott -

